THE UNIVERSITY OF ALBERTA

AN EXPERIMENT IN TEXTBOOK SELECTION FOR GRADE TEN LANGUAGE

by

JAMES B. BELL

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF EDUCATION

DIVISION OF SECONDARY EDUCATION

EDMONTON, ALBERTA

AUGUST, 1962

ABSTRACT

In past years the Curriculum Branch of the Department of Education relied largely on the opinions of members of the various Subcommittees in determining the texts to be authorized for use in Alberta schools. During the 1960-61 school year the Subcommittee on High School English decided that an expression of teacher opinion on the effectiveness of certain textbooks in a grade ten language program should be obtained before the decision of the Subcommittee became final. The purpose of this project was to obtain, record, and report teacher opinion on the effectiveness of certain pre-selected textbooks in the grade ten language program for Alberta schools.

Teacher opinion was obtained through two personal interviews with each of the twenty participating teachers, and by a questionnaire. The basis for the questionnaire was comprised of the ten areas of a language program emphasized most frequently by the authorities on the teaching of language. These ten areas served as a set of standards for evaluating and comparing language textbooks. On the basis of these ten areas teachers were asked to evaluate the text Creative Composition, and to compare the relative effectiveness of Creative Composition and English For Today, the text being used in the grade ten language program during the 1961-62 school term. Through open-end questions teachers were requested to state their opinions on the effectiveness of English Composition Book II and Basic Spelling For High School Students as parts of, or supplements

to, the grade ten language program. They were asked, in addition, to express their views on the importance of a unit on mass media of communication, and on any text or aspect of any text used in this experiment. Teacher opinion as expressed in the questionnaire was compiled and reported to the Subcommittee in April, 1962.

The study revealed that, in the opinion of most teachers, Creative Composition provided effective material for teaching each of the ten areas of a language program. However, a number of teachers believed that there was an overemphasis on creative writing, an incomplete development of expository writing, and a lack of suitable material for the student of below-average ability.

Although most teachers favored the use of Basic Spelling For High School Students, a definite division of teacher opinion regarding the usefulness of English Composition Book II was apparent. The Majority of teachers believed that the omission of a unit on mass media of communication would not be a significant loss.

ACKNOWLEDGMENTS

The writer wishes to acknowledge the willing and valuable assistance given by Dr. E. W. Buxton, Chairman of the thesis Committee, in the planning of this experiment and in the writing of this thesis. The writer is also grateful for the suggestions and criticisms received from Dr. L. R. Godwin and Professor A. Ryan, members of the thesis Committee.

Appreciation is also expressed to Dr. H. S. Baker, Chairman of the Subcommittee on High School English, for his help in developing the plan of the experiment and for his continued interest and encouragement.

The writer is also indebted to the members of the Subcommittee for their assistance and advice, and to the twenty participating teachers whose opinions constitute an important part of this thesis.

TABLE OF CONTENTS

LIST OF TABLES

TABLE PAGE

CHAPTER I

I. THE PURPOSE OF THE STUDY

This study in textbook selection was conducted at the request of the Subcommittee on High School English, Curriculum Branch, Department of Education for the purpose of obtaining, recording, and reporting teacher opinion on the effectiveness of certain pre-selected textbooks in the grade ten language program for Alberta schools. Creative Composition[1] was to be judged by teachers in terms of its effectiveness as a language text that might serve as an alternate to, or replacement for, the currently used language text, English For Today.[2] Basic Spelling for High School Students[3] and English Composition Book II[4] were to be evaluated in terms of their effectiveness as possible parts of, or supplements to, the grade ten language program.

II. IMPORTANCE OF THE STUDY

In past years the Curriculum Branch of the Department of Education relied largely on the members of the subcommittee to determine whether or

---

[1]R. J. McMaster and W. C. McMaster. Creative Composition. Toronto: Longmans, Green and Company, 1957. 297 pp.

[2]M. Gray, C. W. Hach, M. Meade and W. Waddell. English For Today. Longmans, Green and Company, 1954. 288 pp.

[3]N. J. Bowden, Basic Spelling for High School Students. Toronto: The MacMillan Company of Canada Limited, 1960. 102 pp.

[4]A. F. Scott, English Composition Book II. Toronto: The MacMillan Company of Canada Limited, 1960. 87 pp.

not a text was suitable for use in a certain grade. However, during the meetings of the 1960-61 school year, the members decided that their decision should not be final until an expression of opinion on the effectiveness of that particular text in the classroom was received from practicing teachers. The first application of this decision was made when the Subcommittee attempted to choose textbooks to be authorized for use in the grade ten language program. This study, then, represents a departure from the usual procedure followed by the Subcommittee on Senior High School English in selecting textbooks to be authorized for use in Alberta schools.

It is interesting to note from the minutes of the subcommittee meetings how the idea of teacher participation in textbook selection grew into the active project of which this study is the end result. A quotation taken from the minutes of the January 30, 1961, meeting of the subcommittee indicates a favorable attitude toward teacher participation in textbook selection.

> The feeling was growing that from a group of books selected by the subcommittee, a choice might be arrived at through an experimental study conducted by a number of teachers in their classrooms.

The continued growth of this attitude resulted in the suggestion of a plan at the April 19 meeting:

> Discussion of possible designs for the experimental use of new books brought forth the following proposal:
> (a) that teachers try out new books as they become available. Calgary, Edmonton, and Edson were suggested as centres for the trial use of such books. Dr. Jonason might select other classes to participate.

At the same meeting, the subcommittee made a final decision to proceed with an experiment in textbook selection that would involve classroom teachers, and require the services of a coordinator. The Faculty Committee was

instructed to "search for a graduate student who would be interested in coordinating the approaches to and the results of the experiment."

At this point it may be well to indicate that the decision of the subcommittee to involve classroom teachers in textbook selection appears to be in accord with the views of a number of authorities. Cronbach,[5] for example, states that"No evaluation of texts as they are, or as they might be, is possible until we consider how they perform in the classroom." He receives support from the National Society for the Study of Education[6] which states that "the principle is cardinal that the selection of textbooks is the prerogative of the educational personnel of our schools," but who add that "effective participation on the part of teachers requires special competence."

The participation of teachers in textbook selection has resulted in the development of numerous analytical methods for obtaining teacher opinions. These methods, however, have been subjected to criticism by some authorities who maintain that complicated analytical procedures may produce inaccurate results. The National Society for the Study of Education[7] sums up the thinking of these critics by stating that "seeming numerical precision may be misleading, in that the qualitative whole is seldom to be measured by the sum of its parts."

As the purpose of this study was to obtain teacher opinion on the qualitative whole as well as on the individual parts of certain texts, it

---

[5]Lee J. Cronbach, Text Materials in Modern Education. Urbana, Illinois: University of Illinois Press, 1955, p. 188.

[6]C. Good, A. Barr, D. Scates, The Methodology of of Educational Research. New York: Appleton-Century-Crofts, Inc., p. 695.

[7]Good, Barr, Scates, op. cit., p. 697.

was believed that the questionnaire method employed should include a combination of objective and open-end questions that would produce the accuracy required and still allow for free expression of opinion.

In addition to the development of a questionnaire method for this pilot project, it was necessary to plan a procedure that would ensure the most complete and accurate expression of teacher opinion.

This study has added significance in view of the trend in Alberta toward multiple authorization of textbooks. Alberta teachers will have, in their own school systems, the responsibility of choosing from the authorized list those texts best suited to their particular teaching situation.

Teachers will, moreover, have increasing opportunities to participate at the request of the Curriculum Branch in the evaluation and selection of textbooks prior to the addition of these textbooks to the authorized list for use in a particular grade.

Moreover, if accreditation of schools as recommended by the Royal Commission on Education in Alberta[8] becomes a reality, teachers and administrators will be expected to accept greater responsibility for building, interpreting, and adjusting curriculum, a responsibility which involves the selection of appropriate textbook materials.

The importance of the study, then, is based on the following factors:

(1) the trend in Alberta toward greater teacher participation in textbook selection.

(2) the desirability of devising a particular questionnaire method

---

[8]The Report of The Royal Commission on Education in Alberta, 1959, pp. 68-71.

for obtaining teacher opinion on the effectiveness of textbooks in a classroom situation.

(3) the need for the development of a procedure that might serve as a guide in future projects of this nature.

III. LIMITATIONS OF THE STUDY

The present study was limited to the consideration of certain pre-selected textbooks that were judged by the Subcommittee on Senior High School English as most likely to contribute to the development of the language program in grade ten in Alberta. The three pre-selected textbooks were Creative Composition, Basic Spelling for High School Students, and English Composition Book II. Major emphasis was placed on the evaluation of Creative Composition.

The number of teachers participating in the study was limited to twenty, these teachers being chosen on the basis of qualifications and competence by the Subcommittee. The participating teachers were not asked to assist in the selection of textbooks for the survey, or to do an analytical study, but only to make an evaluation, the scope of which was determined by part A of the questionnaire.

The related literature in this study is divided into two sections. Section I is limited to the views of authorities on the important principles of textbook selection, one of the main principles being the choosing of a set of standards to be used in evaluating a textbook. Section II summarizes the opinions of a number of authorities on ten areas of an effective language program. These ten areas were selected by the investigator because they

appeared to be the areas most frequently emphasized by writers in the field of language teaching. These important areas, as reflected in the questionnaire, were used by teachers as a common basis for judging, as objectively as possible, the effectiveness of Creative Composition as a language text, and for comparing the effectiveness of the two texts, Creative Composition and English For Today. In the remainder of the questionnaire, no further use was made of the literature mentioned in Section II above.

It should be pointed out that the attention of participating teachers was not called to the literature reviewed in Chapter II. Their opinions were based entirely on their experience as classroom teachers and on any knowledge they might have gained through reading or university courses.

The answers to the questionnaire were assembled and interpreted by the writer. Teacher opinion was reported to the subcommittee members who made the final decision as to whether the texts should be authorized as replacements, alternates, suggested references, or whether they should be used at all.

IV. DEFINITION OF TERMS

1. The Subcommittee on High School English is a group of professional educators (teachers, school inspectors and university professors) chosen by the Department of Education to evaluate existing courses, to develop new courses, and to recommend textbooks. The work of the Subcommittee is conducted under the direction of the Senior High School Curriculum Committee.

2. The Faculty Committee is made up of the university personnel

who serve as members of the Subcommittee on High School English. This committee was organized to assist in planning and to advise on procedure during the course of this experiment.

3. Multiple Authorization of textbooks is the authorization by the Department of Education of two or more textbooks for the use of teachers and pupils in any course. School systems may use one or more of these texts.

V. PLAN OF THE STUDY

The remainder of this study is presented in Chapters II, III, IV, and V according to the following plan.

Section I of Chapter II reviews some of the literature on textbook selection. Section II presents the views of a number of authorities on the importance and development of the areas of a language program chosen for use as standards in evaluating textbooks. The ten areas selected are listed below, and are discussed in the order mentioned.

1. Provision for Individual Differences
2. Motivating Students
3. Preparation for Students' Writing
4. Provision for Creative Writing
5. Provision for Expository Writing
6. Developing Clear Thinking
7. Increasing Students' Skill in Organizing Thought
8. Increasing Students' Skill in Writing Accuracy
9. Developing Vocabulary
10. Using Grammar

The procedure used in carrying out this study is outlined in Chapter III. After recounting the decisions made at the meeting of the subcommittee on May 10, 1961, this chapter describes the steps in planning, interviewing, compiling opinions and reporting results. It concludes with a final letter and report of the conclusions sent to participating teachers in May, 1962.

Chapter IV deals with the interpretation of data as received in the completed questionnaire. Part A of this chapter provides an introduction to and an interpretation of each table, the interpretation indicating, in the opinion of teachers, the degrees of effectiveness with which Creative Composition assisted in developing each of the ten important areas of a language program. Part B includes the results of a comparative study of the two texts Creative Composition and English For Today, the basis for comparison being the same ten areas of a language program used in Part A. In addition to this comparative study, Part B presents teacher opinion, expressed through open-end questions, on the following topics:

1. The importance of a unit on mass media of communication
2. The flexibility of Creative Composition in providing material for different ability groups
3. The usefulness of Basic Spelling For High School Students and English Composition Book II, and ways in which they might be used in a language program

Part C gives teachers freedom to express their opinions on any feature or features of the texts or the experiment.

On the basis of information gained from teachers through the

questionnaire, and the opinions of authorities as shown in the related literature, certain conclusions and recommendations are made in Chapter V of this thesis.

CHAPTER II

LITERATURE RELATED TO THIS EXPERIMENT

SECTION I.

To begin this study, the writer first consulted a number of books and articles on textbook selection. Several of the views that appear to be held in common by authorities in this field are summarized in the paragraphs that follow.

Waterman[1], in his plan for textbook selection, includes the two steps listed below:

1. The formulation of a set of criteria or standards by which the textbooks under consideration may be judged.

2. The conduct of comparative studies, objective in nature so far as possible, to determine the relative merits of the several books on each item of the criteria.

He goes on to say that teachers can not be expected to make intelligent choices of textbooks without a set of standards which reflect the purpose to be served, that is, the aims of instruction. The development of a valid set of standards has, according to Waterman, many advantages, some of which are listed below:

1. The use of a set of standards forces an analytical approach to the problem; and tends to assure that the final judgment of relative merit will be based on comparisons of the textbook on each and every important standard.

2. The use of a set of standards tends to eliminate hasty judgment based on superficial examination and general observation.

---

[1] I. R. Waterman, "When You Choose a Textbook." The Phi Delta Kappan XXXIII (1951-52), p. 267.

3. The use of a set of standards assures that books will not be selected because of their excellence in a few traits, although they may be deficient in others.

4. The use of a set of standards provides the same basis of judgment for all judges.

5. The use of a set of standards furnishes a basis for objective comparison in determining the relative merits of the textbooks.[2]

Clement is in accord with the importance of a valid set of standards and maintains that:

> Standards for judging the worth of books should be as objective, as interpretive, as well-proportioned, as representative, as inclusive, and as simple in nature as possible.[3]

The rating of these standards is given consideration by Clement[4] who recognizes the value of a system that indicates relative degrees of qualitative differences. He receives support from Malmstrom[5] who states quite emphatically that numerical evaluation of some of the important features of a text is impossible because of lack of objective standards of measurement. In place of numerical evaluation she recommends "the use of modified responses on a continuum from 0 to 3 as a more satisfactory means of evaluation." Buckingham, after discussing the growth of many analytical approaches in textbook selection, says:

---

[2] Ibid., p. 267-68.

[3] J. A. Clement, Manual For Analyzing and Selecting Textbooks. Champaign, Illinois: The Garrard Press, 1942, p. 33.

[4] Ibid., p. 97.

[5] Jean Malmstrom, "A Progress Report on a Textbook Analysis," The English Journal, LI (January, 1962), p. 39.

> In this process it has been found that, although some of the items in the appraisal list may be weighed numerically, other items--and some of them of the utmost importance--are more properly expressed qualitatively. They may be put in the form of yes--or--no questions, or they may provide for a range of three to five degrees of excellence.[6]

The score card method used in textbook selection is criticized by Good, Barr and Scates who maintain:

> Score cards are rather mechanical and overlook a number of the more important psychological elements of a textbook which can be evaluated only by actual tryouts.[7]

These writers conclude their discussion by saying that a method employing a combination of rating and general judgment might be most desirable.

Because of the emphasis which the above mentioned authorities placed upon the importance of a valid set of standards which reflected the purpose to be served, it appeared necessary for this writer to decide upon a number of important criteria in an effective language program. Before such a decision could be made, it was considered advisable to review the literature on language teaching and gather the opinions of authorities in that field.

SECTION II.

The extensive literature on the subject of language teaching in high school can not be ignored when evaluating the effectiveness of a

---

[6] B. R. Buckingham, "Textbooks," from the Encyclopedia of Educational Research, (J. Harris, Editor). New York: The Macmillan Company, 1960, p. 1523.

[7] C. V. Good, A.S. Barr and D.E. Scates, The Methodology of Educational Research, New York: Appleton-Century-Crofts, Inc., 1935, p. 436.

textbook in a language program. It was not believed, however, that a complete review of this literature would be either practicable or necessary for the purpose of the present study. Instead, attention was focussed on a number of recent representative articles, periodicals and books from which it was possible to derive a list of ten areas of a language program, areas which were widely recognized as of prime importance. It is with the importance and development of the ten areas listed below that the following review is primarily concerned.

1. Provision For Individual Differences
2. Motivating Students
3. Preparing For Students' Writing
4. Provision For Creative Writing
5. Provision For Expository Writing
6. Developing Clear Thinking
7. Increasing Students' Skill in Organizing Thought
8. Increasing Students' Skill in Writing Accurately
9. Developing Vocabulary
10. Using Grammar

Part A of the questionnaire, which is concerned with teacher opinion on the effectiveness of Creative Composition as a language textbook, uses these ten areas as a common basis or standard for evaluation. This set of standards demands a more objective approach to the problem, lessens the chance of hasty, biased judgment, calls for consideration of a number of factors before approving or condemning, and serves as a basis for

comparing the relative merits of the two texts, Creative Composition and English For Today as shown in Part B of the questionnaire. Other than serving in Parts A and B as described above, the related literature in section II is not used again in the questionnaire.

I. Provision for individual differences

The recognition of individual differences and the adaptation of instruction to the different needs of pupils have received, and continue to receive, close attention by educational authorities. The magnitude of the problem in high school is recognized by Wrightstone[8] who contends that "as children mature, the range of their individual differences in a classroom tends to become wider." Loban, Ryan and Squire see the nature of language itself as part of the problem:

> Guided by his past experience and his immediate needs, he (the student) uses language to interpret and integrate present stimuli and thus forge new experiences, never quite the same for any two persons. This all pervasive, highly individualized quality of language is a source of its power, but does create problems.[9]

When a teacher recognizes the wide range of individual differences, she begins, according to Cronbach,[10] to look for materials that will assist both the slow and the rapid learner. Cronbach believes, too, that unless the teacher finds suitable material, it is an almost impossible task to meet the interests and abilities of her class.

In discussing the education of the gifted child, Dora V. Smith[11] states

---

[8] J. W. Wrightstone, Class Organization For Instruction. Washington: Department of Classroom Teachers American Educational Research Association of the National Education Association, (May, 1957), p. 10.

[9] W. Loban, M. Ryan, J. Squire, Teaching Language and Literature. New York: Harcourt, Brace and World, Inc., 1961, p. 19.

[10] L. Cronbach (Editor), Text Materials in Modern Education. Urbana, Illinois: University of Illinois Press, 1955, p. 213.

[11] Dora V. Smith, "Re-establishing Guidelines for the English Curriculum." The English Journal, XLVII (September, 1958), p. 323-324.

that their education depends largely on"the two-fold task of releasing and directing talent." She also points out that there is a great variation of writing talent among the gifted, some excelling in creative writing while others experience success with "scholarly presentations on scientific or social subjects."

Beeler,[12] in speaking of English for the slow learner in high school, recommends that "plans should be clear and specific" and that "drill and practice must be extensive and have real meaning for the individuals." Beeler goes on to stress the importance of oral expression for the slow learner and states "the pupil should be able to say first what he wants to write." He believes, too, that the slow learner should engage in activities that have real meaning and that demand written expression. Beeler suggests such activities as "applications for jobs, order letters, letters to family and friends, and other writing peculiar to the environment." Carlsen[13] gives support to these suggested activities when he says that the below average pupil "can understand the sense of practicing directly the activities for which he can see some sort of use."

The findings of research on the nature of the low and high ability pupil and the consequent instructional procedures are summed up by Wrightstone:

---

[12]A.J. Beeler, "English for Slow Learners," Providing For Individual Differences In English. Champaign, Illinois: National Council of Teachers of English, 1956, p. 7.

[13]Robert G. Carlsen, "English for the Ungifted." The English Journal, Vol. L, May, 1961, p. 331.

Low Ability Pupils

1. Low ability pupils learn by simple mental processes. They are confused by too many approaches and by complex associations with a topic. The instructional approach should be direct and uncomplicated.

2. Low ability pupils prefer the concrete to the abstract-- the specific rather than the general. Instruction should be focused on the concrete and specific phases of a topic.

3. Low ability pupils prefer short-time units and specific assignments. In instruction, it is wise to avoid long-range, general, and vague assignments that require a high level of organization.

4. Low ability pupils possess limited powers of self-criticism. They should have systematic opportunities to discover and correct their errors. The learning process should be so organized that such pupils are not constantly overwhelmed, but are enabled to proceed with order and certainty.

High Ability Pupils

1. High ability pupils have superior powers of analysis and general reasoning ability. They can handle complex associations of ideas within a topic.

2. High ability pupils have a high degree of originality, resourcefulness, initiative, and ability to interpret abstract ideas.

3. High ability pupils can recognize related material and can relate their thoughts, illustrations, and answers to life situations. They can engage in long-range assignments that require a high degree of mental organization.

4. High ability pupils possess powers of self-criticism. They need opportunities that will challenge their skills in organizing ideas and integrating related ideas into basic but systematic generalization.[14]

---

[14]Wrighstone, op. cit., pp. 22-23.

II. Motivating students.

It is generally recognized that the success of any student-writing program depends largely on the effectiveness of the motivational devices employed.

Cronbach recognizes the importance of favorable student response:

> The most unheard voice in the textbook controversy is that of the pupil. Yet he is one of the gatekeepers who decides what will be learned, and, indeed, as the final gatekeeper he has the power to render null the efforts of all others.[15]

One motivational approach that receives the support of many authorities is the "reader-writer" approach. DeBoer, Kaulfers, and Miller[16] suggest that "every writer should know why he is writing and for whom." They go on to say that "the guiding principle is always helping young people to find something interesting and worthwhile to say and building an audience situation which will give them reason for saying it."[17] Alvino T. Burrows[18] states: "Children write for an audience. Here is the loadstone of the whole matter." That the student must have a valid reason for writing is continually emphasized by Hook,[19] who writes: "A theme is not to be written

---

[15]Cronbach, op. cit., p. 214.

[16]John J. DeBoer, Walter V. Kaulfers, Helen R. Miller, Teaching Secondary English. Toronto: McGraw-Hill Book Company, Inc., 1951, p. 25.

[17]Ibid.

[18]Alvino T. Burrows, Teaching Composition. Washington: Department of Classroom Teachers American Educational Research Association of the National Education Association, (April, 1959), p. 21.

[19]J. N. Hook, The Teaching of High School English. New York: The Ronald Press Company, 1950, p. 258.

for the sake of a theme. It is to be written to convey connected thoughts to interested readers."

Motivation frequently results from oral discussion that provides the student with background, direction and confidence. Mirrielees warns that inadequate preparation (cargo) can result in a lack of desire rather than a desire to write:

> Without adequate cargo, composition becomes a farce, an empty formality, receiving and meriting the weary contempt accorded it by many of our intelligent pupils in many of our present day high schools. [20]

Another motivational device is the "writing-partner" idea. DeBoer, Kaulfers, and Miller[21] believe that the teacher should "Let the students write for their classmates; they will have a single aim and know what it is." Mirrielees recommends the "writing-partner" idea and suggests the following procedure:

> 1. Have pupils exchange papers, check errors lightly, and return to their original owners for correction.
>
> 2. Permit considerable freedom for pupils to ask questions why they are correcting others' papers, so that they may clarify their own ideas of what is correct usage and good form.
>
> 3. Pair students so that each pair contains a good student and a poor one and then have the good one explain to the poor one how to improve his work.[22]

---

[20] L.B. Mirrielees, Teaching Composition and Literature. New York: Harcourt, Brace and Company, 1949, p. 286.

[21] DeBoer, Kaulfers, and Miller, op. cit., p. 83.

[22] Mirrielees, op. cit., pp. 587-8.

Motivation can result from the intelligent use of writing models. B.C. Diltz[23] has the support of many other authorities when he says "Good models are powerful stimulants to interest in composition." The use of models, both correct and incorrect, in teaching punctuation is recommended by Hook.[24] Mirrielees[25] suggests that teachers should always be on the alert "for sentences and paragraphs that illustrate good modern English."

Motivating students by introductory statements that emphasize the importance of the work receives support from Cronbach[26] who believes that "aims arise when people see things to do which will satisfy significant needs and which they have confidence they can do."

Finally, the importance of effective motivation to the learning situation is stated by Loban, Ryan, and Squire:

> Pupils must write with a genuine sense of communication; they must have something to say, someone to say it to, and a desire to say it; only then can a teacher help them with the facility to express it.[27]

This statement is supported by Mersand[28] who recognizes the advantage of gaining the interest of the pupil and who concludes that "defective motivation has been one of the greatest causes of poor instruction in composition."

---

[23]B. C. Diltz, Models and Projects for English Composition. Toronto: Clarke, Irwin and Company, Limited, 1932, p. vi.

[24]Hook, op. cit., p.

[25]Mirrielees, op. cit., p. 180.

[26]Cronbach, op. cit., p. 212.

[27]Loban, Ryan and Squire, op. cit., p. 506.

[28]Joseph Mersand, "What Has Happened to Written Composition?" The English Journal, April, 1961, p. 234.

III. Preparation for students' writing.

Loban, Ryan and Squire[29] point up the close relationship between preparation and the final product by quoting Henry Siedel Canby: "Writing is like pulling the trigger of a gun; if you are not loaded nothing happens." Mirrielees speaks of preparation as "prevision," that is, the ability of a teacher to foresee the problems awaiting the students and so prepare the students to meet these problems. She suggests the following as methods of preparation:

> 1. A question flung out to the class two weeks ago, just to set them thinking.
>
> 2. A dictation where some few technical points and a word or two in spelling were stressed, both of which they would probably need in the later theme.
>
> 3. A class discussion where some material was read to touch off imaginations, or to provide a point of view, or to open possible ways of developing an idea.
>
> 4. A laboratory writing period with teacher supervision, suggestion, brief conferences when necessary.
>
> 5. A time for writing, either in study hall or at home, and for rereading, revising, and, at last, preparing a final draft.
>
> 6. A class period spent in reading aloud in groups, and in preparing a few penciled notes for the teacher concerning the best papers submitted. [30]

As another method of preparation Loban, Ryan, and Squire[31] suggest reading and studying models that feature sensory appeal so that students gain skill in detecting effective words and phrases.

---

[29]Loban, Ryan and Squire, op. cit., p. 487.

[30]Mirrielees, op. cit., p. 36.

[31]Loban, Ryan and Squire, op. cit., p. 513.

Dora V. Smith suggests many advantages that could be gained by gifted pupils through a study of sentences in well-written models:

> A wealth of words and exactness in the use of them.
> Precision, directness, and clarity in the use of language--an absence of wordiness.
> Concrete, fresh, and suggestive language with effective use of comparison and contrast.
> Variety in sentence length and sentence order.
> Care in showing the exact relationship between ideas--the build-up of an idea through modification.
> Wise use of connectives and introductory words to tie sentences together.
> Frequent expression of parallel ideas in parallel form.
> A feeling for the rhythmic flow of words within the sentence, or a break in rhythm to indicate a change in thought.[32]

In addition to the study of sentences, Smith[33] suggests that "similar standards could be devised for paragraphs, for the development of ideas in an essay, or for the build-up of plot and character in stories."

Preparation for writing through oral discussion can be very productive. Mirrielees[34] believes that in preparing students to write an essay, teachers should spend considerable time discussing with the class "(1) how to collect ideas, (2) what to do with them, (3) how to make a working skeleton from which to write, and (4) how to articulate the different parts of an exposition." Smiley[35] sees class discussion as a means of developing ideas, sharing knowledge and experiences, and clarifying ideas and meanings.

---

[32]Dora V. Smith, op. cit., p. 326.

[33]Ibid.

[34]Mirrielees, op. cit., p. 283.

[35]Marjorie B. Smiley, "Do Your Classroom Procedures Really Teach Communication?" The English Journal, XLVII (February, 1958), pp. 81-85.

The importance of preparation or "prevision" in theme writing is pointed out by D. M. Wolfe when he writes:

> In avoidance of common errors, as in avoidance of stylistic weaknesses, prevision is the key to success. In the first draft, we note the errors as best we can. The two skills we stress most are spelling and sentence recognition. Then we turn to manuscript requirements, insisting upon a first draft in pencil and a final draft in pen and ink. The more preparation for manuscript requirements for the first theme, the more emphasis on a few common errors, the fewer our corrections.[36]

Preparation for student writing can be found in the carefully prepared assignment. Hook lists some of the qualities of a good assignment:

> The good assignment provides a reason for doing the work, specific information concerning what the work is, and suggestions for accomplishing it efficiently.[37]

Mirrielees[38] adds to these qualities by stating that "practically all assignments should provide the pupil with (a) a clear cut definite problem, (b) certain specific requirements that he must meet, (c) a definite concept of what could be considered a successful theme." The NOTE Committee on High School-College Articulation advise the teacher to keep two principles in mind when making the assignment:

> 1. We should make sure that the student is aware of the rhetorical points that we are trying to make with the assignment.
> 2. We should make sure that we have the student write for an audience--real or imagined--against which we can gauge the effectiveness of his work.[39]

---

[36]D. M. Wolfe, Creative Ways to Teach English. New York: The Odyssey Press, Inc., 1961, p. 10.

[37]Hook, op. cit., p. 143.

[38]Mirrielees, op. cit., p. 271.

[39]Richard E. Ladner and others, "What the Colleges Expect," A Report of NOTE Committee on High School-College Articulation. The English Journal, L (September, 1961), p. 403.

IV. Provision for creative writing.

The Language Committee of the School and College Conference on English support the views of most authorities on the value of creative writing by including in their report the following statement:

> The Conference believes that narration, verse, drama, and personal expression, kept suitably within the students' compass, have great educational value. These modes of writing encourage the student to reflect on his experience, stimulate his resources of language, lead to freshness of phrase and play of imagination.[40]

However, the same committee goes on to remind the teacher that:

> If the composition finally produced does not exhibit form, design, order, intellectual coherence as well as expressiveness, the Conference does not see what purpose is being made toward any rational educational goal.[41]

J. N. Hook would agree on the importance of order and form in creative writing. He has this to say about story writing:

> The important thing to remember is that each part of the well-plotted story is related to every other part, is either the cause or effect of one or more of the other parts. There are no unrelated segments. Each complication is present--at least potentially present-- from the beginning, and each is solved at the end.[42]

Hook[43] also recommends the use of model poems and the group poem technique and observes that "classes which have written group poems tend to be more appreciative of the efforts of professional poets."

---

[40]"Report of The Language Committee." School and College Conference on English, April, 1940. Edited by George Winchester Stone, Jr. Issues, Problems, and Approaches in the Teaching of English. New York: Holt, Rinehart and Winston, Inc., 1961, p. 36.

[41]Ibid.

[42]Hook, op. cit., p. 165.

[43]Hook, Ibid., p. 194.

That the appreciation of poetry is developed by having students write creative poetry is supported by D. M. Wolfe.[44] He also maintains that learning the resources that are used by the poet to convey clear impressions is best accomplished by having the student write "a few lines of his own about a particular moment in a place he knows, using images of color and sound and touch from actual observation." He sums up rather emphatically his remarks on the value of having students write poetry:

> By following the method of the poet, even in writing one or two poems, whether or not his success is remarkable, the student often perceives the essence of poetic diction, mood, and situation more concretely than he would by discussing a hundred poems.[45]

The importance of the proper classroom atmosphere for creative writing is stressed constantly by Mearns.[46] He speaks of "the means which teachers must continually employ....to keep the creative impulses moving toward right productive ends." Mearns has no quarrel with form and specific skills even though he does encourage freedom and naturalness for the student. However, he[47] does maintain that "form is not the first consideration. First is the idea, or, perhaps, merely the vague but insistent feeling to compose." Mearns[48] points out the place of grammar, rhyme schemes, climax

---

[44]Wolfe, op. cit., p. 257.

[45]Ibid.

[46]Hughes Mearns, Creative Youth. New York: Doubleday, Doran and Company, 1937, p. 41.

[47]Ibid., p. 8.

[48]Ibid., p. 9.

and such formal features that are often found in textbooks by stating "to the artist all these take meaning only because of their recognition as part of the inner reality of thought and feeling." According to Mearns then, the teaching of the mechanical aspects of poetry grows out of the actual writing of poems, and, the writing of all imaginative works should grow out of the students' own desire to write, a desire encouraged by a stimulating environment. As a consequence of this belief, he[49] states: "Neither theme, then, nor method of treatment may come from the teacher." Carlsen and Coner[50] have very similar ideas and agree that instruction in form should be given only after the student has created something using a form of his own choice. Baker, too, emphasizes the benefits of freedom in writing when he says:

> If the student is willing to put down on paper what he really thinks and feels, writing can become an act of self-discovery rather than an act of obedience to the do's and dont's of style, structure, verbal propriety and all the rest.[51]

The value of freedom and naturalness in the more personal type of writing is questioned by some authorities who favor the more disciplined expository writing. Possibly Grommon expresses the views of these people when he gives advice on the preparation of students for college work:

---

[49] Ibid., p. 35.

[50] G.R. Carlsen and John W. Coner, "New Patterns from Old Molds," The English Journal, LI, (April, 1962), p. 248.

[51] William D. Baker, "The Natural Method of Language Teaching," The English Journal, XLVII (April, 1958), p. 217

> So the high school teachers preparing students for college should assign themes that require students to think about impersonal matters rather than those that entice them merely to recount personal experience or to uncork emotions.[52]

Burrows, Ferebee, Jackson and Saunders,[53] (writers who are primarily concerned with the elementary grades) recognize the helpful relationship of two kinds of writing, personal writing and practical writing. Personal writing involves free expression with no consideration given to mechanics: "It is the getting down in one's own language what one thinks or feels that is important." Practical writing, such as letter writing, is done for a definite reader, a reader who is entitled to "high standards of clarity, correctness, and arrangement." The freedom of expression enjoyed in personal writing combined with the mechanical correctness and accuracy of expression practiced in practical writing result in a general increase in writing ability. Burrows, Ferebee, Jackson and Saunders have this to say:

> Thus the absolute and fearless honesty of expression exercises in all personal writing gives color and conviction to his practical writing; and items of mechanics and sentence form learned in practical writing become matters of common use in what he writes for his own satisfaction.[54]

---

[52]Alfred H. Grommon, "Coordinating Composition in High School and College," The English Journal, (March, 1959), p. 127.

[53]Alvina T. Burrows, June D. Ferebee, Doris C. Jackson, Dorothy O. Saunders, They All Want to Write. New York: Prentice-Hall, Inc., 1952,p. 5.

[54]Ibid., p. 5.

V. Provision for expository writing.

The importance of teaching expository writing is pointed out by the Michigan Committee on the articulation of high school and college English: "Work that stresses exposition is the most generally useful, not only for communication in the workaday world but also for self-development."[55] Hook maintains that expository writing will make up nearly all of the average person's writing and that it will develop logical thinking more effectively than personal writing. Therefore, according to Hook[56] "the largest part of the time should be devoted to exposition."

The need for planned instruction to help the students "to select what they present in terms of purpose and audience" and to decide upon "a controlling idea around which to construct the total design" is considered important by Loban, Ryan and Squire.[57] They[58] also maintain that for many students in senior high school "the primary emphasis in writing should be the paragraph" and that "in most cases, several short themes serve the purpose of instruction much better than a single long theme." However, the longer composition, according to Loban, Ryan and Squire,[59] should be given to the high ability students at all levels and to all high school pupils

---

[55]Hook, op. cit., p. 259.

[56]Ibid.

[57]Loban, Ryan and Squire, op. cit., p. 490.

[58]Ibid., p. 491.

[59]Ibid.

occasionally so that they gain experience in relating one paragraph to another.

The Language Committee of the School and College Conference on English, April, 1940[60] believes that "schools should emphasize clear, logically planned exposition." They also point out that topics should not be confined to those of literature but should include school and personal problems of real interest to the student. The important thing is that "they should be taught to deal with facts accurately and to express honest and considered opinions about any subject of discussion within their province." For students who intend to go on to University, the committee[61] recommends that emphasis be placed on "the ability to organize and report on a fairly extensive investigation, to follow and take accurate notes on a lecture, and to read with discrimination literary and technical works of mature thought."

The importance of teaching expository writing especially in the 'upper years' of school is stated by Dora V. Smith.[62] Through actual writing in the classroom the student should be shown "how to organize ideas--main and subordinate--how to draw inferences from data, how to back up ideas with evidence."

In speaking of programs for the academically talented, Sauer[63]

---

[60] Report of The Language Committee, April 1940, op. cit., p. 32.

[61] Ibid., p. 150.

[62] Dora V. Smith, op. cit., p. 320.

[63] Edwin H. Sauer, "Programs for the Academically Talented in English: What Are The Gains?" The English Journal, January, 1960, pp. 10-15.

emphasizes the need for a sequential development in a good composition program, but states that "creative writing courses are not the proper fare for gifted students on any level above the junior high school."

Although Grommon[64] limits his comments to the preparation of high school students for college, his remarks on clear thinking, organization and assignments are applicable to all teaching. About the value of clear thinking he says: "The indispensable prelude to using language to good effect and to the logic of all worthwhile communication is thinking." In speaking of organization he suggests certain criteria for the judging of the effectiveness of college freshmen's writing:

> A good student writer will demonstrate a high level of proficiency in organization, combining clear sentences in well-shaped paragraphs and arranging these in an order clear to the reader as well as to himself. He is well aware of the importance of organic structure, distinguishes the major parts and the subdivisions of the whole, and deliberately develops his paper with a sense of controlling purpose and orderly progression.[65]

According to Grommon,[66] the emphasis on teaching writing should be in showing the student how the principles of rhetoric can be used in thinking about and in presenting "some meaningful assertion about the narrowed subject in a way suited to his audience and the circumstances."

In addition to suggesting assignments of meaningful problems based

---

[64]Grommon, op. cit., p. 128.

[65]Ibid., p. 127.

[66]Alfred H. Grommon, "The Advanced Placement Program's Implications for the Preparation of Teachers of English." College English, XXI (April, 1960), p. 375.

upon "issues that arise in class, in school or in the community," Grommon[67] suggests for college-preparatory students, problems related to literature and assignments that require the student "to use problem solving methods and the other attitudes and skills of critical thinking."

Donald J. Gray in reporting on the abilities in English expected of students entering college, emphasizes the clear presentation of ideas in sentences and paragraphs, and the development of these into an organized unit. He goes on to speak for the colleges:

> We recommend that the teacher ask his students to write on topics which require critical and judicious thinking, and that he carefully and unhurriedly explain the requirements of such topics to his students before they try to write on them.[68]

---

[67]Alfred H. Grommon, "Coordinating Composition in High School and College." The English Journal, (March, 1959), p. 129-130.

[68]Donald J. Gray, "College Support for the High School English Teacher: The Indiana Joint Statement." The English Journal, XLIX (December, 1960), p. 614.

VI. Developing clear thinking.

In general, the writers in the field emphasize that the development of clear thinking depends largely on the resourceful teacher who can, among other things, plan a systematic program, create appropriate problems, and lead the student to sound judgment through sound principles of evaluation.

A planned study of methods of reasoning is recommended by Loban, Ryan and Squire who believe that such study "contributes to the ability to make sound judgments and form intelligent conclusions." As a part of the material for this planned program, they see value in literature:

> Because literature deals with the impact of experience on the individual, it offers unique source material for studying the ways people think. Analysis of the thinking processes used by literary characters and study of the ways in which their decisions affect subsequent behavior may well sharpen students' insight into the varied dimensions of decision making.[69]

In addition to the analysis of the thinking process of literary characters, Loban, Ryan and Squire[70] recognize the importance of helping students to identify and to avoid "faulty thought processes which prevent the development of sound concepts."

The development of clear thinking through practice in precis writing is recommended by Mirrielees:

> From precis work itself pupils learn how to read, how to condense an idea, how, sheering off illustration and repetition, to extract and set down briefly the essential thought in a passage.[71]

---

[69] Loban, Ryan and Squire, op. cit., p. 92.

[70] Ibid., p. 82.

[71] Mirrielees, op. cit., p. 209.

Actual practice in writing research papers on topics of interest to pupils is also suggested by Mirrielees[72] as a means of teaching pupils to think clearly about the arrangement and exactness of his writing. She recommends that the student in consultation with the teacher should be encouraged "to revise, cut, change, switch words and phrases, even whole paragraphs, and write in transitional words and sentences."

Loban, Ryan and Squire suggest that the methods which will assist the student to think clearly and reach sound conclusions have the three following characteristics:

> (1) The approaches provide direct experience in forming conclusions about present problems, coupled with a provision for intellectual assessment of processes used to achieve these ends.
>
> (a) The problems selected for consideration are appropriate to the maturity of the learner and are capable of eliciting his involvement.
>
> (3) The approaches provide experience and instruction in different kinds of thinking--in forming concepts, solving problems, and making judgments.[73]

Burton, in speaking of the importance of rhetoric, points out its relationship with clear thinking, and makes a very interesting point regarding the levels of clear thinking that can be attained by students:

> In our concern with rhetoric at any level we will be concerned with the paramount matter of clear thinking. Clear thinking does not mean brilliant thinking, and clear thinking is possible at the various levels of intelligence with which we deal in the high school.

---

[72]Ibid., p. 218.

[73]Loban, Ryan and Squire, op. cit., p. 93.

> At certain levels of thinking power, clear thinking may mean the ability to arrange a logical order of events or the steps in a process, or to recognize that something is a part of, or separate from, something else. At other levels, clear thinking may mean logical inference, generalization from specifics. In terms of motivation it is most important for us to reward clear thinking at the various levels rather than to judge it in terms of single standard.[74]

Glaser, in his discussion of the nature and requirements of critical thinking, provides the reader with some idea of the complexity and the importance of teaching clear thinking in our schools. He points out, first of all, that the ability to think critically involves three things:

> (1) an attitude of being disposed to consider in a thoughtful way the problems and subjects that come within the range of one's experience, (2) knowledge of the methods of logical inquiry and reasoning, and (3) some skill in applying those methods.[75]

Glaser emphasized the need for the examination of beliefs in view of supporting evidence and then goes on to point out the many abilities necessary to critical thinking:

> It also generally requires ability to recognize problems, to find workable means for meeting these problems, to gather and marshall pertinent information, to recognize unstated assumptions and values, to comprehend and use language with accuracy, clarity and discrimination, to interpret data, to appraise evidence and evaluate arguments, to recognize the existence (or non-existence) of logical relationships between proposition, to draw warranted conclusions and generalizations, to put to test the conclusions and generalizations at which one arrives, to reconstruct one's patterns of beliefs on the basis of wider experience, and to render accurate judgments about specific things and qualities in everyday life.[76]

---

[74]Dwight L. Burton, "Trailing Clouds of Boredom Do They Come." The English Journal, LI (April, 1962), p. 265.

[75]Edward M. Glaser, An Experiment in the Development of Critical Thinking. New York: Bureau of Publications-- Teachers College, Columbia University, 1941, p.5.

[76]Ibid., p. 6.

McCarthy obtained from college English professors information that reflected the strengths and weaknesses of incoming students. The conclusion that urgent attention was needed in composition, brought forth the following recommendations:

> That since most students lack the knowledge of how to express themselves clearly and logically, more time might be spent on definition, on deductive, inductive, and analogous reasoning, on comparisons and contrasts, on textual analyses and summaries....[77]

In listing the aims of a high school language program, Erickson's first entry is the development of the students' ability to think clearly and logically. She writes:

> In the words of Emerson, I would have our student become man thinking. I would have him realize that the most important function of language is as the instrument of thought--his thought. The words to carry his thought must be precise; more than that, the words must represent an idea sharply meaningful to the student or they become empty.[78]

---

[77]Joseph McCarthy, "Much Ado About Something." The English Journal, XLIX (October, 1960), p. 492.

[78]Frances Erickson, "What Are We Trying to Do in High School English?" The English Journal, XLVIII (September, 1959), p. 306.

VII. Increasing students' skill in organizing thought.

It is generally recognized by educators that if students are to communicate effectively they must be shown how to organize their thoughts in a logical sequence. Hook[79] believes that students are well supplied with ideas but often not so well supplied with ability to organize these ideas. Speaking as a teacher he says: "Our primary concern is with the assembling process. We want to help the students organize the raw material." According to Loban, Ryan and Squire[80] this raw material must be organized around a central idea. They write: "Pupils need to be taught that a controlling idea is needed for composing any writing; thinking and writing should not be separated."

The close connection between thinking and writing in organizing material is pointed out by the Modern Language Association Commission:

> The individual meanings which words and phrases symbolize must, in other words, be sorted into groups and related in some other than haphazard way if his thinking is not to be a chaotic flow of irrelevancies. He must see, for example, the temporal connections of meaning in a group, their relations of causality, and their degrees of importance.... Meanings must be organized in terms of a controlling purpose.[81]

Evans[82] readily gives support to the importance of a controlling

---

[79]Hook, op. cit., p. 239.

[80]Loban, Ryan and Squire, op. cit., p. 506.

[81]Issues, Problems and Approaches in the Teaching of English, op. cit., p. 135.

[82]Bertrand Evans, "Writing and Composing," The English Journal, XLVIII (January, 1959), pp. 12-20.

purpose or idea, the idea being the quality that distinguishes composing from mechanical writing and around which all supporting details are gathered.

Mirrielees[83] emphasizes the need for proper organization of thought and recommends first of all that pupils be made to realize that a sentence is important to the degree that it contributes to the understanding of the reader. She suggests, too, that the means of organizing paragraphs can be clarified through the study of models. Through a study of interesting paragraphs, Mirrielees believes the student will learn how to select the topic sentence and key word, and will become aware of the arrangement of detail and the method of clinching the idea. A transfer of this learning should take place in the student's own writing practice. In speaking of an outline for an essay, Mirrielees[84] credits it with value only when it shows the students "how to organize their own ideas or how to seize an author's main idea, freeing it from a mass of illustration and detail." She recommends group work as a procedure in thinking through an essay problem to establish organization of thought. This type of group work should result in having the pupils ask themselves the following questions:

(1) Exactly what is your topic?
(2) How much do you know about it?
(3) Into what two, three, or four big divisions does it fall?
(4) What one impression or dominant idea do you mean to give us?
(5) How are you going to support or illustrate what you have to say?

---

[83]Mirrielees, op. cit., p. 189-190.

[84]Ibid., p. 208.

Organization of thought in an essay is developed quite thoroughly by Hook.[85] He stresses unity, coherence, and emphasis and states that these three principles "apply equally to the sentence, paragraph, and the whole composition." In speaking of transition Hook[86] points out the need for the proper use of "words, phrases, clauses and even sentences and paragraphs" to show the relationship between ideas.

Arthur Mizener, after explaining numerous ways of arranging words and ideas in sentences so that the proper relationship of ideas is shown, suggests:

> Once we have given the student some confidence that he understands how the syntax of the ordinary English construction works, we can move on to paragraphs and to essays of several paragraphs, where in the natural course of things questions of diction and coherence will arise.[87]

In speaking of the importance of having a plan for developing the paragraph and complete essay, Corbin, Perrin, and Buxton advise the student about expository writing:

> And this is the kind of writing that calls for the most careful planning. To help your reader see your subject as you see it, you have to present your ideas clearly, one at a time and in logical order, an order that he can follow easily. This will not be hard for you to do if you have made <u>a good plan to follow</u>--one that divides your subject into a series of topics for you to develop into paragraphs.[88]

---

[85]Hook, op. cit., p. 245.

[86]Ibid., p. 251.

[87]Edward J. Gordon and Edward S. Noyes, "The Craft of Composition," <u>Essays on The Teaching of English</u>. New York: Appleton-Century-Crofts, Inc., 1960, p. 186.

[88]Richard K. Corbin, Porter G. Perrin, Earl W. Buxton, <u>Guide to Modern English</u>. Toronto: W. J. Gage Limited, p. 312.

VIII. Increasing students' skill in writing accurately.

Although skills in the various conventions such as punctuation, sentence sense, spelling and grammar usage should not be considered as ends in themselves, they are important means that assist the writer to communicate his ideas clearly. According to Loban, Ryan and Squire[89] one of the goals of written expression should be "adequate mastery and habitual use of conventions: sentence sense, paragraphing, spelling, punctuation, capitalization, and appropriate appearance of manuscript."

In the Modern Language Association Publication, Issues, Problems and Approaches in the Teaching of English, the importance of accurate punctuation and its direct relationship with thought are emphasized. The Committee[90] feel that the student should be helped to see "that the presence or absence of a comma may change the meaning of a sentence." In describing the importance of punctuation to the reader, Perrin writes:

> They help us separate both words and thoughts and so present them distinctly to a reader; they help group and keep together related words and related ideas; they set off certain words for emphasis.[91]

Accurate punctuation, according to Corbin, Perrin and Buxton,[92] assists the reader to understand just as voice inflections and pauses help the listener:

---

[89]Loban, Ryan and Squire, op. cit., p. 493.

[90]Issues, Problems, and Approaches in the Teaching of English, Op. cit., p. 39.

[91]P. G. Perrin, Writer's Guide and Index to English, Chicago: Scott, Foresman and Co., 1959, p. 114.

[92]Richard K. Corbin, Porter G. Perrin, Earl W. Buxton, Guide To Modern English. Toronto: W. J. Gage Limited, p. 148.

"They serve as signals, signals showing how you want him to read your words so that he will get the meaning you intend." Winter and Smith[93] say: "Of all aids to clearness, intelligent punctuation is one of the best."

Another aid to accuracy is the writing of complete sentences. According to Corbin, Perrin, and Buxton[94] there are two kinds of complete sentences (1) the major sentence patterns which always have a subject and a verb, and (2) the minor sentence types which are natural accepted forms of expression but may not contain a subject and verb. Students should have a knowledge of the common patterns of minor sentences and should have ample practice in identifying complete sentences and sentence fragments. The importance of writing complete sentences for the reader is emphasized:

> To a reader, a capital letter following a period is a signal that he is beginning a new sentence. When that "new" sentence turns out to be merely a detached piece of the one he has just read, he naturally is annoyed. Since sentence fragments are a nuisance to most readers, they are considered a serious writing fault.[95]

Mirrielees[96] agrees that the teaching of sentence sense is important and she suggests that the development of the idea that every complete sentence has a subject and a predicate should be taught inductively. Mirrielees speaks directly to the teachers regarding purpose and method:

> But if your purpose is, as it must be, to teach all your pupils to write reputable English, you will have to teach them to recognize subjects and predicates in ready-made sentences, to put subjects and predicates into their home made sentences, and to read their own and their neighbor's themes critically with subjects and predicates in mind.[97]

---

[93] Ernest H. Winter, Reed Smith, Learning To Write. Toronto: The MacMillan Company of Canada Limited, 1961, p. 110.

[94] Corbin, Perrin and Buxton, op. cit., p. 99-103.

[95] Ibid.

[96] Mirrielees, op. cit., p. 82-3.

[97] Ibid., p. 80.

The teaching of spelling receives considerable attention in the schools with some rather disappointing results. However, many authorities recognize that improvement in spelling depends largely on the development of desirable student attitudes. Ernest Horn says that investigations indicate that the effective teaching of spelling includes:

(1) Showing the student that the words taught are those most likely to be needed by him now and in the future.

(2) Limiting the student's study to those words which tests have shown him to be unable to spell.

(3) Providing the student with a definite and efficient method of learning.

(4) Emphasizing individual and class progress.

(5) Encouraging in the class a feeling of mutual pride and cooperation in spelling achievement.[98]

Loban, Ryan and Squire agree with the preceding suggestions. According to these writers:

> The three key words in spelling improvement are individualize, attack, care. Drill is based upon individual lists of spelling difficulty. The teacher helps each pupil find a method of attacking his difficulties. The learner develops a spelling conscience.[99]

Winter and Smith place the responsibility upon the student. They advise him to use this procedure:

> Analyze your spelling difficulties. Examine the words you misspell; make a note of what you do wrong; then concentrate on the correction.[100]

---

[98]Ernest Horn, "Spelling", Encyclopedia of Educational Research. New York: The Macmillan Company, 1960, p. 1347.

[99]Loban, Ryan and Squire, op. cit., p. 689.

[100]Perrin, op. cit., p. 106.

Perrin[101] also directs his remarks to the student who is advised "to recognize that the demand for standard spelling is a social fact and that he must take the responsibility for his own improvement."

With respect to the teaching of spelling rules, Horn in the Encyclopedia of Educational Research recommends that only rules that apply to a large number of words and that have few exceptions should be taught. The following teaching procedures are recommended:

(1) Each rule should be taught inductively and should be developed in connection with the words to which it applies.

(2) Only one rule should be introduced at a time.

(3) In teaching a rule it is important to emphasize both the positive and negative aspects.

(4) When the rule has been taught it should be systematically reviewed and applied.

(5) Both in original teaching and in reviews, the emphasis should be upon the use of the rule rather than upon the mere memorizing of its verbal statement.[102]

Many of the views of authorities receive support from McKay's study in which the following implications for the classroom teacher are stated:

> These three items, a favorable attitude, a continuous emphasis on correct spelling with a variable approach, a continuous evaluation will assist the teacher in improving the spelling ability of his class.[103]

---

[101] Perrin, op. cit., p. 106.

[102] Horn, op. cit., p. 1345.

[103] Doreen P. McKay, "Spelling Achievement of Rural High School Pupils," The Alberta Journal of Educational Research, Vol. VIII, No. 1, March, 1962, P. 45-53.

Fitzpatrick,[104] by showing that ninety-seven out of the 248 words in the spelling-demon list for Canadian students in grades two to five did not appear in American lists, points out that Canadian students have spelling difficulties different from those of American students, the implication being that there is need for Canadian spelling books.

The development of adequate skill in correct grammatical usage is necessary for accurate writing. Mirrielees[105] points out the importance of grammar in communicating accurately when she defines the teaching of functional grammar as "the teaching of those forms in grammar that are essential to the pupil who would express his thoughts correctly." She goes on to say that those who teach functional grammar abide by three principles:

1. You will eliminate much formal grammar that has cluttered and confused the brains of past generations of pupils.

2. You will, if you are intelligent, change grammar drill from a process of memory to a process of thinking.

3. You will show your pupils at the end of each drill period how the grammar work for that day can and should function in their own speech and writing.[106]

Functional grammar as explained by Mirrielees and structural grammar as explained by Pooley still have the same purpose. Pooley writes:

---

[104] W. J. Fitzpatrick, The Nature of Sex Differences In Spelling As Evidenced By Canadian Children's Free Writing. M. Ed. Thesis, September, 1960. University of Alberta, Edmonton.

[105] Mirrielees, op. cit., p. 76.

[106] Ibid.

> The purpose of grammar, then, will be to teach how the structural units of our language may be effectively employed to bring about clear, interesting, and economical expression.[107]

However, it is generally recognized that certain features of language have to be considered before correct grammatical usage can be determined. Fries says:

> Constant change--in pronunciation, in grammatical structure in word meanings, and in the words themselves--is, as far as we know, the normal condition of every language spoken by a living people.[108]

This changing nature of English has caused grammarians to be more descriptive and less prescriptive. In determining correct usage, attention is being given to such features as appropriateness, purpose, and social level. Pooley has this to say:

> Good English is that form of speech which is appropriate to the speaker, true to the language as it is, and comfortable to the speaker and listener. It is the product of custom, neither cramped by rule nor freed from all restraint; it is never fixed but changes with the organic life of the language.[109]

---

[107]Robert C. Pooley, "What Grammar Shall I Teach?" The English Journal (September, 1958), p. 327.

[108]Charles C. Fries, "Usage Levels and Dialect Distribution" Essays on Language and Usage, edited by Dean and Wilson. Toronto: Oxford University Press, 1959, p. 273.

[109]Robert C. Pooley, "Historical Backgrounds of English Usage." Essays on Language and Usage, edited by Dean and Wilson. Toronto: Oxford University Press, 1959, p. 265.

Leonard[110] and later Marckwardt and Walcott[111] completed research studies which indicated the degrees of flexibility in English language usage as determined by textbook writers, experts, and reliable sources such as The Oxford Dictionary. Pooley[112] recognized, and gave examples of, five different levels of usage: (1) the literary level, (2) the formal level, (3) the informal level (4) the homely level, (5) the illiterate level.

The acceptance of levels of usage and the above mentioned definition of English will, according to Pooley, necessitate great changes in the presentation of usage in textbooks and in the classroom. He writes:

> In discarding an absolute right and wrong for a relative standard of appropriateness and social acceptability, we shall have to determine the areas or levels of language usage, to define and illustrate them, and to apply them as standards for the written and spoken English in the schools.[113]

Golden[114] suggests that teachers might assist in correcting the student's patterns of language usage by improving the student's reading background, by correcting faulty usage in class, by using language laboratories, by promoting a Better Speech Campaign, and by the study of structural grammar reinforced by effective drill games.

---

[110] S. A. Leonard, Current English Usage, N.C.T.E., Monograph No. 1, Chicago, 1932, pp. 232.

[111] A. H. Marckwardt and Fred G. Walcott, Facts About Current English Usage, Monograph No. 1, N.C.T.E. New York: Appleton-Century Co., 1938, pp. 144.

[112] Robert C. Pooley, Teaching English Usage. New York: Appleton-Century Co., 1946, p. 16-24.

[113] Robert C. Pooley, "Historical Backgrounds of English Usage." Essays on Language and Usage, edited by Dean and Wilson. Toronto: Oxford University Press, 1959, p. 265.

[114] Ruth I. Golden. Improving Patterns of Language Usage. Detroit: Wayne State University Press, 1960, pp. 196.

IX. Developing vocabulary.

In pointing out the almost unlimited power of language, Loban, Ryan and Squire[115] quote Joseph Conrad who says: "Give me the right word and the right accent and I will move the world."

One way to increase vocabulary is through the proper use of the dictionary. Mirrielees[116] recognizes the importance of dictionary use but warns teachers against throwing children headlong into a dictionary without first teaching them and giving them practice in the skills required to use it effectively. She[117] goes on to point out that to be effective, vocabulary work must be carried on continuously, the constant inquiry being: "Is this the best word to make your reader see, to make him feel, to make him realize your thought connection?"

L. C. Deighton[118] also suggests that vocabulary development receive daily attention and that a favorable climate for the experimental use of new words is most essential. He emphasizes the need for developing in the student "a continuing and consuming interest in words for themselves" and suggests that "interest can be most readily kindled by giving attention to words, by pointing out what happens to them, by making them seem

---

[115]Loban, Ryan and Squire, op. cit., p. 18.

[116]Mirrielees, op. cit., p. 158.

[117]Ibid., p. 146.

[118]L. C. Deighton, "Developing Vocabulary; Another Look at the Problem." The English Journal (February, 1960), pp. 82-88.

important." The importance of the proper student attitude is pointed out by Loban, Ryan and Squire[119] who say: "Unless a student sees the value of what he is doing, unless his will is involved, the impact of all such instruction is negligible."

Though vocabulary texts which contain word lists for study receive criticism from many authorities, Loban, Ryan and Squire[120] believe that: "A vocabulary text, imaginative and well-organized, can be a most useful adjunct to the teacher's aims, saving valuable time for other planning." However, they do not think that the study of word lists is the best method of vocabulary development:

> The enrichment and illumination of experience by observation and discussion is a surer way to the genuine enlargement of vocabulary than can be secured by concentration on formal exercises in the correct use of words the need for which is not personally felt.[121]

John Searles and Robert Carlson in the Encyclopedia of Educational Research state as a specific objective of instruction in English:

> To stimulate the growth of new interests which will result in the learning of words related to these interests. Field trips, projects involving the use of community resources, co-curricular activities, individualized reading and writing assignments to allow the exploration of personal interests and systematic attention to vocabulary throughout all the activities of the school day are among the means of increasing vocabulary.[122]

---

[119]Loban, Ryan and Squire, op. cit., p. 240.

[120]Ibid., p. 238.

[121]Ibid., p. 235.

[122]John Searles and Robert Carlson, "English." Encyclopedia of Educational Research. New York: The Macmillan Company, 1960, p. 457.

Hook[123] agrees with the importance of experience in vocabulary building when he writes: "Rich vocabularies result from rich experiences, firsthand or vicarious."

However, Hook[124] does not necessarily see rich vocabularies as very extensive vocabularies. He suggests that it is of importance to learn a useful word every day and to know exactly what the word means. Loban, Ryan and Squire[125] add to the importance of meaning by emphasizing the effect of context on word meaning. They suggest that students should learn "that words do not have a single pushbutton meaning." The importance of context to meaning receives support from Philip Burnham and the Committee on Language when they report:

> If we are to teach semantics, we cannot overlook the contexts of words. Important as the enlargement of useful and potential vocabulary is, this committee is convinced that interest in language--especially in semantics and language history--and attention to words in context are the means by which vocabularies are enlarged. The virtue of words is in appropriateness and meaning rather than in number.[126]

Thomas groups the semantic concepts considered most important in English teaching into five main areas. These areas are language and symbolism, context, metaphor, abstractions, and the uses of language.

---

[123]Hook, op. cit., p. 366.

[124]Ibid., p. 364.

[125]Loban, Ryan and Squire, op. cit., p. 239.

[126]Edward J. Gordon, Edward S. Noyes, "Some Definitions of Terms", Essays on The Teaching of English. New York: Appleton-Century-Crofts, Inc., 1960, p. 21.

He states:

> The basic aim is not the understanding of principles stated in terms of semantics but the furthering of widely accepted aims and outcomes in English, particularly the ability to handle the English language accurately, effectively, and honestly.[127]

An interest in words developed through a knowledge of language history is given support by Moir[128] who outlines briefly but interestingly the procedures used in "finding out how and why this rich and alive language has become what it is."

Deighton[129] lists five principles which summarize a number of conclusions resulting from experience and research:

1. Most words used colloquially or in literature have more than one meaning.
2. Context determines which of a word's meanings fit a particular passage.
3. We never get all of a word's meaning at any one encounter.
4. Meaning comes from experience.
5. Finally, we get clues to the meanings of words from context, from word parts, and from phonetics.

---

[127] C. A. Thomas, "Semantic Concepts for Secondary School English," The English Journal, Vol. XLIX (March, 1960), p. 186-191.

[128] William Moir, "A World of Words," The English Journal, (March, 1953), p. 153.

[129] Deighton, op. cit., p. 85-86.

X. Using Grammar.

The most effective development of grammatical principles according to Gurrey[130] is accomplished through the use of the inductive method. He receives support from Cook[131] and Mirrielees[132] who emphasize the importance of teaching principles rather than formal names and definitions. Mirrielees stresses the need for direct application of useful principles. She advises the teacher to be practical and to "teach only that which is useful; then demand that use be made of it."

The usefulness of formal or conventional grammar as a means of improving the use of language has been sharply questioned. Numerous investigations, similar to those outlined in the next paragraph, fail to support the claims of traditionalists that teaching formal grammar will improve students' skill in speaking or writing.

Ellen Frogner[133] compared the grammar approach with the thought approach in teaching sentence structure and found that the method of thought alone proved superior. In Green's[134] report of several studies K. Barghahn

---

[130]P. Gurrey, Teaching English Grammar. Toronto: Longmans, Green and Co., 1961.

[131]Luella B. Cook, "Teaching Grammar and Usage in Relation to Speech and Writing." Elementary English Review XXIII, (May, 1946) pp. 193-198.

[132]Mirrielees, op. cit., p. 91.

[133]Ellen Frogner, "Grammar Approach Versus Thought Approach in Teaching Sentence Structure." The English Journal, Sept. 1939, pp. 518-526.

[134]Harry A. Green, "Direct Versus Formal Methods in Elementary English." Elementary English Review XIV, May 1947, pp. 273-285.

found that the formal grammar practice of diagraming sentences led to increased skill in diagraming and very little else. In another study reported by Green, Evans found that the thought or direct approach was superior to the grammar approach in teaching punctuation. Walter Loban's[135] report describes an experiment in which Boreas found a higher correlation between achievement in grammar and mathematics than between achievement in grammar and composition. Catherine Catherwood showed that 93% of the seventh grade students studied could correct an error such as "My uncle done it before he could be stopped", yet only 8% of those same students could give a grammatical reason for the change. Helen Miller[136] tested high school students whom she knew had had extensive grammar from grade IV on. She found that no single item of grammatical information was securely held by a majority of her class.

Searles and Carlson in the Encyclopedia of Educational Research says:

> Summaries of research in the teaching of language have consistently concluded that there is no shred of evidence to substantiate the continued emphasis on grammar prevalent in most classrooms.[137]

The Curriculum Guide for High School English, 1957, used in Alberta schools, includes the following statement:

---

[135]Walter Loban, "Studies of Language Which Assist the Teacher." The English Journal, Dec. 1947, pp. 518-524.

[136]Helen R. Miller, "What If They Don't Know Grammar?" The English Journal, 1951, pp. 525-526.

[137]John Searles and Robert Carlsen, "English" Encyclopedia of Educational Research. New York: The Macmillan Company, 1960, p. 462.

> Grammar in general can no longer be justified on the historic basis of 'mental discipline'. Nor can much of the grammar that has been taught in our schools be justified in terms of any improvement in the students' expression. Based on classical rather than Anglo-Saxon structure, it does not fit modern English very well. Based on logic rather than idiom, it often fails to explain our language satisfactorily.[138]

It would appear that the curriculum and teaching methods often lag appreciably behind the recommendations which are soundly based on valid evidence. Today there is a widespread and growing interest in the findings of descriptive linguists and this interest could, in time, have its effect on the teaching of grammar.

Paul Roberts[139] in Patterns of English provides material for high school students which is based on the principles of linguistic science. It could be that more material on structural grammar will be adapted for classroom use in the future.

An expansion of the patterns in structural grammar is not part of the purpose of this material. However, as new approaches to the problem of improving students' writing are continually being sought, structural grammar is merely mentioned as a possibility.

In considering ways to improve the student's ability to write well, the PMLA reporting in "The Basic Issues in the Teaching of English,"

---

[138] Senior High School Curriculum Guide (English). Alberta Department of Education, 1957.

[139] Paul Roberts, Patterns of English. New York: Harcourt, Brace and Company, 1956.

suggests:

> The descriptive linguists offer one such possibility. In place of the schoolbook grammar of past generations, quite adequate for describing Latin and Greek but not so adaptable to an analysis of English, they provide a descriptive technique which attempts to achieve scientific rigor and precision by concentrating upon the contrastive patterns of form and arrangement characteristic of the structure of the language. This is in contrast to the preoccupation with meaning typical of the early grammarians. Only after the patterns of the language have been adequately described does the linguist seek to attach meaning to them.
>
> Up to the present only a few textbooks have attempted to adapt the approach of the structural linguists to use in the classroom. Nevertheless, we must ask whether this new method offers a clue to a better correlation of the knowledge of language structure with writing ability.[140]

---

[140] Issues, Problems, and Approaches in the Teaching of English, op. cit., p. 11-12.

CHAPTER III

PROCEDURE FOLLOWED IN THE STUDY

I. PROCEDURE PRIOR TO FIRST SUPERVISORY VISIT

At the invitation of the Subcommittee on High School English, this writer attended their meeting on May 10, 1961. At this meeting the writer agreed to coordinate the experiment in textbook selection, and the subcommittee made the following decisions:

(a) The teachers to be chosen should have at least two years of training, some preparation for the teaching of English, and should plan to remain as teachers of English for some time.

(b) A valid cross section of opinion concerning the books would be satisfactory.

(c) This writer was given authority to complete the design of the experiment in consultation with the faculty members.

On May 17, 1961, Dr. J. C. Jonason, High School Inspector and member of the subcommittee, sent to seven superintendents a letter[1] in which he outlined the project, requested their cooperation in supplying the names of teachers, and the cooperation of the school boards in paying the cost of the experimental textbooks.

At meetings held on June 22 and 23, this writer and the Faculty Committee discussed the textbooks to be considered, and made plans for the distribution of the texts to teachers and school boards, for the supervisory

---

[1] See Appendix p. 115.

visits and for the construction of a questionnaire. A memorandum[2] containing the results of the meeting was prepared by Dr. H. S. Baker, Chairman of the Subcommittee on High School English.

Following this meeting, Dr. Baker forwarded a mailing list to Mr. Watts, Director of Curriculum, who arranged with the publisher for the distribution of texts to the teachers and school boards.

A letter[3] explaining the purposes and emphases of the study was prepared by this writer, and, with the approval of the Faculty Committee and the Director of Curriculum, it was sent to all participating teachers on August 10, 1961.

II. POPULATION USED IN THIS INVESTIGATION

Information regarding the number of teachers, classes, students, the ability grouping of classes, the textbook combinations used, and the qualifications and experience of the participating teachers follows:

A. Number of teachers, classes and students.

1. Number of participating teachers 20
2. Number of classes involved 32
3. Number of students involved 904

B. The ability rating of classes.

Teachers were asked to designate the ability of each of their classes by choosing one of the following categories:

1. Above average ..... 8 classes
2. Average ..... 10 classes

---

[2]Appendix p. 116.

[3]Appendix p. 117.

3. Below average ..... 7 classes

4. No attempt to group ..... 7 classes

Total ..... 32 classes

C. Textbook combinations and the number of classes and teachers using each combination.

	Classes	Teachers
1. Creative Composition, English Composition, and Basic Spelling	13	10
2. Creative Composition and Basic Spelling	12	9
3. English For Today and Basic Spelling	3	2
4. Creative Composition only	2	2
5. Creative Composition and English Composition	1	1
6. English Composition and Basic Spelling...	1	1

D. Qualifications and experience of participating teachers.

Qualifications

1. Number of teachers holding one or more degrees 18

2. Number of teachers without a degree 2

Total 20

Experience

1. Number of teachers with 10 or more years experience 10

2. Number of teachers with 5 or more years experience but less than 10 7

3. Number of teachers with less than 5 years experience 3

Total 20

III. THE FIRST SUPERVISORY VISIT AND REPORT

On September 6, 1961, meetings held with Dr. Godwin and Dr. Buxton, and then with Mr. Watts resulted in agreement on the plan and procedure to be followed in the first supervisory visit.

The procedure followed during the supervisory visits to schools is outlined below:

(1) A short meeting with the principal or vice-principal to explain the purpose of the visit.

(2) A meeting with the department head to arrange for time with the participating teachers.

(3) A meeting with the participating teachers.

The procedure followed in the smaller schools involved two steps only--a meeting with the principal followed by a meeting with the teacher.

Each meeting with the teachers was opened by a prepared introductory statement[4] which emphasized the purpose of the study, the use of textbooks, and the general nature of the information that would be requested in the forthcoming questionnaire. Following these opening remarks, teachers asked questions about the use of the texts and the nature of the project. The teachers' questions and the writer's answers were recorded,[5] the

---

[4]See Appendix p. 118.

[5]See Appendix p. 119.

questions dealing mainly with the use of the texts and the answers emphasizing the freedom given to the teachers in the use of the textbooks.

A complete written report of the supervisory visit was submitted early in October to Dr. H. S. Baker and Mr. Watts. At the October meeting of the subcommittee this writer reported on the progress made in the experiment, the nature and results of the supervisory visit, and discussed the tentative plans for the second supervisory visit.

IV. THE SECOND SUPERVISORY VISIT AND REPORT

In preparation for the November supervisory visit, this writer drafted a set of fifteen questions designed to determine the suitability of the content material and approaches used in Creative Composition, to prepare teachers for the open-end questions in the forthcoming questionnaire, and to obtain information and impressions that would serve as guidance in building the questionnaire. Information was obtained through the structured interview. Teachers were interviewed individually and their answers were recorded.

In addition, teachers were asked for certain data that would enable this investigator to determine the number of teachers, students, classes, and textbook combinations being used. Further information on the qualifications and experience of teachers was obtained from the Registrar of the Department of Education, Mr. J. I. Sheppy.

In December, 1961, a complete written report of the second supervisory visit was submitted to Dr. H. S. Baker and Mr. M. L. Watts. At the

December meeting of the subcommittee, this writer reported[6] fully on the questions asked and answers received during the structured interviews, and on the statistical information obtained. The subcommittee, during a discussion of the questionnaire, requested that an attempt be made to obtain a definite statement from the teachers on the value of a unit on mass media of communication, and on the flexibility of the material in Creative Composition.

V. THE QUESTIONNAIRE--PREPARATION, DISTRIBUTION AND REPORT

The building of the background necessary for the preparation of a questionnaire began with the reading of a number of textbooks, periodicals, and articles. From this reading certain ideas were developed regarding the areas of a language program considered most important. These areas were listed and further reading was done to decide what subdivisions of each area deserved attention. In this way, ten areas of a language program, and a number of important features of each area were selected for evaluation by the participating teachers.

In Part A of the questionnaire, the ten areas and their accompanying subdivisions were used as a common basis for determining the effectiveness of Creative Composition as a language text.

In Part B the same ten areas were used as a basis for comparing the effectiveness of Creative Composition with the effectiveness of

---

[6]See Appendix p. 121.

English For Today. By using open-end questions, it was believed that more complete information could be obtained on the value of a unit on mass media of communication, the flexibility of the material in Creative Composition, the value and use of Basic Spelling For High School Students and English Composition Book II.

Part C of the questionnaire provided the teacher with an opportunity to express frankly and at any length her opinion on any aspect of the texts or project.

The questionnaire[7] and accompanying letter[7] were mailed to all participating teachers on February 1, 1962 with instructions to return the completed questionnaire to this writer by February 28, 1962.

After receiving all of the completed questionnaires, this writer summarized the teachers' opinions and submitted reports to Mr. M. L. Watts and Dr. H. S. Baker.

At the April meeting of the subcommittee a final report[8] on teacher opinion was given, a number of questions were answered, the project was discussed briefly, and permission to report to the participating teachers was obtained.

VI. THE LETTER AND REPORT TO PARTICIPATING TEACHERS

A letter of appreciation and a brief report[9] on the results of the project were sent to the teachers early in May, 1962.

---

[7]See Appendix p. 130.

[8]As teacher opinion is discussed fully in Chapter IV, a report has not been included in the Appendix.

[9]See Appendix p. 139.

CHAPTER IV

RESPONSES TO THE QUESTIONNAIRE

The questionnaire is divided into Part A, Part B, and Part C. Part A is limited to an appraisal of Creative Composition as a language text on the basis of the ten selected areas of a language program. Part B includes (1) a comparative study based on the same ten selected areas used in Part A, (2) an appraisal of the other two texts used in the experiment, and (3) an expression of teacher opinion on aspects of the study of special interest to the subcommittee. Part C asks the teachers to comment freely on any features of the textbooks being evaluated. The following outline of Parts A and B of the questionnaire may serve as a guide to readers of this chapter.

Part A.

I. Provision For Individual Differences

II. Motivating Students

III. Preparation For Students' Writing

IV. Provision For Creative Writing

V. Provision For Expository Writing

VI. Developing Clear Thinking

VII. Increasing Students' Skill In Organizing Thought

VIII. Increasing Students' Skill In Writing Accurately

IX. Developing Vocabulary

X. Using Grammar

Part B.

I. A comparison of Creative Composition and English For Today.

II. The omission of mass media of communication

III. The flexibility of Creative Composition

IV. Basic Spelling For High School Students by Nancy Bowden

V. English Composition Book II by Scott

The following scale is the one used by teachers to rate the effectiveness of Creative Composition in Part A of the questionnaire:

1. Very effectively
2. Quite effectively
3. Not very effectively
4. Not effectively

The teachers' responses as received in the questionnaire are tabulated under each of the ten sections of Part A. The double line drawn between "Quite Effectively" and "Not Very Effectively" in each table is meant to give the reader a clearer indication of the number of responses indicating effectiveness and those indicating ineffectiveness.

In the comparative study of Creative Composition and English For Today as presented in Part B of the questionnaire, the following rating scale is the one used by teachers:

1. More effective
2. As effective
3. Less effective

Their responses are presented in Table XI. The responses to each of the

open-end questions that comprise the remainder of Part B of the questionnaire are discussed in the order mentioned above.

Part C of this chapter provides a brief summary of the free expression of teacher opinion as expressed in Part C of the questionnaire.

PART A

I. PROVISION FOR INDIVIDUAL DIFFERENCES

Because authorities[1] in language teaching emphasize that an effective language program must provide for individual differences, the first question on the questionnaire asked teachers to assess the effectiveness of Creative Composition in providing varied materials to meet the needs of students of different abilities.

To find materials that can be used effectively with students who have vastly different abilities and interests is every teacher's problem regardless of the administrative procedures used to decrease the range of differences. The material in any one textbook, then, is most useful when it provides subject matter suitable for use by the majority of students.

Table I indicates, in the opinion of twenty teachers, how effectively the text Creative Composition assists in providing for the wide range of individual differences that exist in classrooms.

---

[1]See chapter II, p. 15.

TABLE I

TEACHER OPINION ON THE EFFECTIVENESS OF
CREATIVE COMPOSITION IN PROVIDING
FOR INDIVIDUAL DIFFERENCES
AMONG STUDENTS

	Very Effectively	Quite Effectively	Not very Effectively	Not Effectively
1.How effectively does Creative Composition provide material that will meet the interests and abilities of the following groups of students?				
(a) the above average	9	9	1	1
(b) the average	7	12	1	0
(c) the below average	0	9	10	1
2.How effectively does the material in the text lend itself to the development of a separate program for each of the following ability groups?				
(a) the above average	11	6	1	2
(b) the average	6	14	0	0
(c) the below average	0	9	7	4
3.How effectively have the style and terminology been adapted to the abilities of grade ten students?	9	9	2	0
4.How effectively would the text serve as a help to an inexperienced teacher?	4	12	3	1
	46	80	25	9

An overwhelming majority indicated that the text was effective in providing material that met the needs and abilities of, and provided suitable programs for, the above-average and average students. However, the majority of teachers (11-20 in each case) considered the text materials ineffective for the below-average group. Ninety per cent of the teachers believed that the style and terminology of the text were appropriate to grade ten students. Eighty per cent believed that the text would help an inexperienced teacher to develop a program that would meet the needs of his class.

The general attitude of most teachers toward the effectiveness of Creative Composition was indicated by the following statements taken from the questionnaire:

> The text as a whole is too difficult for a below-average group. The examples in many cases are beyond the understanding of this group.

However, for the more capable students the general attitude was different:

> Part II would provide suitable material for the average and above average groups, especially the chapters dealing with the journal, short story, one-act play, and poetry.

One teacher emphasized that the responsibility was the teacher's:

> The responsibility for providing for these differences will, I think, fall on the teacher who should welcome the freedom allowed. It is a better arrangement than would be provided by a too-prescriptive text.

II. MOTIVATING STUDENTS

Such authorities as Loban, Ryan and Squire, Cronbach, and Hook,[2] cited in Chapter II, emphasize that if a high school writing program is to be effective, teachers and textbooks must create in the students a desire to write. That is, student writing must be motivated. Among the motivational procedures recommended are:

1. The "reader-writer" approach
2. The oral approach
3. The use of models
4. The writing-partner idea
5. Interesting introductions

The use of these approaches in Creative Composition is illustrated in the paragraphs that follow.

Throughout Creative Composition, the reader-writer contract is emphasized in such chapter headings as "Develop Ideas For Your Reader," Chapter XII, and in such lesson headlines as "Please Your Reader by Writing Numbers Properly." Perhaps the best explanation of the reader-writer approach can be found in lesson I, page 68:

> ....you have an unwritten contract with the person who is reading your words or listening to them. He agrees to pay attention, and in return, you agree to say something in a clear and effective fashion.
>
> To do this properly, you must learn to plan your speaking and writing for a definite reader or listener. It is not enough that you know what you have in mind; you must take care to select and arrange your words so that the other person understands your thoughts.

---

[2]Chapter II, p. 20.

Other motivational approaches used frequently in Creative Composition are the use of writing models and the oral approach. In view of the close connection between these two approaches as they are used in the text, illustrations of both are taken from page 162, lesson 8, "Show a Contrast":

> They (Joan of Arc and La Hire) rode through the camp a dozen times a day, visiting every corner of it, observing, inspecting, perfecting; and wherever they appeared enthusiasm broke forth. They rode side by side, he a great figure of brawn and muscle, she a little masterwork of roundness and grace; he a fortress of rusty iron, she a shining statuette of silver; and when the reformed raiders and bandits caught sight of them, they spoke out, with affection and welcome in their voices, and said: "There they come--Satan and the Page of Christ!"

Exercise 1 (Oral)

1. In what respects are Joan of Arc and La Hire similar to each other?
2. What points does the writer select to indicate the contrast?
3. Show that both the structure of the second sentence and the choice of words help to emphasize that contrast.
4. The contrast is made most effectively in the quotation. Why did the writer place this at the end of the paragraph?

Another motivating device, commonly known as the writing-partner idea, involves exchanging papers with a classmate who is expected to read the work, correct errors, and comment on the work. This device is suggested numerous times in Part I of Creative Composition. Two examples are listed below:

On page 5:

> "Exchange papers with your writing partner and examine each other's work to see whether the rules have been stated so clearly that they cannot be misinterpreted."

On page 92:

> "Then exchange papers with your writing partner. Check his work to see that he has guided his reader by using connective words and an orderly arrangement."

Generally recognized as an important motivational device is the interesting introduction. Immediate motivation may result from a stimulating introduction which presents the problem clearly and which points out the benefits that may result from mastery of the problem. An introduction typical of those used in Creative Composition can be found on page 272, lesson 4, "Write Sincere, Pleasant, Enthusiastic Letters of Gratitude."

> Letters of gratitude are very important. Most people are called upon several times a year to express their thanks by means of a letter, and this type of letter often proves burdensome. Why is such a letter difficult to write? How many reasons for writing a thank you letter can you give? Remember, a thank-you letter should be written promptly. In it, be sincere, pleasant and enthusiastic.

The following table indicates the degree of teacher approval given to the motivational approaches which have been described briefly above and which are used in Creative Composition.

TABLE II

TEACHER OPINION ON THE EFFECTIVENESS OF CREATIVE COMPOSITION IN MOTIVATING STUDENTS TO WRITE

	Very Effectively	Quite Effectively	Not very Effectively	Not Effectively
1.Does the "reader-writer" approach serve effectively as motivation?	6	10	3	1
2.Does the oral approach suggested in each lesson assist in motivating students?	8	10	2	0
3.Does the "writing partner" idea serve effectively as a motivating device?	2	11	6	1
4.Does the use of models assist in motivating students to write?	11	9	0	0
5.Do the introductory statements in each lesson stimulate students' interest in the topics suggested for speaking and writing?	3	14	3	0
	30	54	14	2

The motivational approaches used in the text received the approval of the majority of teachers. The "reader-writer" approach, the oral approach, and the introductory statements received strong support as effective motivators. The use of writing models was, in the opinion of all of the teachers, the most effective approach; the 'writing partner' idea was rated the least effective by 13 out of 20 teachers, but it is still worthy of consideration.

General recognition of the motivational power of Creative Composition was expressed in such comments as: "The students find the text interesting and stimulating," and "I have found that the students using Creative Composition are always eager to write and do not seem to require extra help in getting ideas."

One teacher summed up the unanimous approval given to the use of models when she wrote:

> The use of models is particularly effective both as a device for motivation and as a teaching tool. The oral exercises which follow the models are relevant and precise, and do a good job of emphasizing the purpose of the models.

III. PREPARATION FOR STUDENTS' WRITING

Chapter II of this study indicates that considerable importance is attached by authorities to the proper preparation of students for writing assignments.[3] This preparation, sometimes called prevision, involves introducing interesting topics, using models of good writing, conducting oral discussions, and giving the students a clear understanding of the assignment. Since examples of an introduction, a model, and an oral discussion are included in this chapter under Motivating Students, no further examples will be given. However, a typical assignment is the one taken from the lesson "Write Sincere, Pleasant, Enthusiastic Letters of Gratitude" on page 273 and quoted below:

Exercise 2 (Written)

1. Write a thank-you letter to express your gratitude to an uncle who has helped you secure summer employment. This type of letter should include your stated intention to do your best work.

2. Write a thank-you letter to your classmates who have sent you flowers during your stay in the hospital. Do not neglect to mention what this gift meant to you.

3. Write a thank-you letter to the mother of a school friend who provided his home for a class party. Remember to thank your hostess for her gracious hospitality.

The teachers' opinions concerning the degree of effectiveness of Creative Composition in preparing for students' writing is indicated in the table that follows.

---

[3]Chapter II, p. 21.

TABLE III

TEACHER OPINION ON THE EFFECTIVENESS OF
CREATIVE COMPOSITION IN PREPARING
STUDENTS FOR WRITING

	Very Effectively	Quite Effectively	Not very Effectively	Not Effectively
1. Does the introduction in each lesson present the problem or purpose clearly?	11	6	3	0
2. Does the use of models help to clarify the work to be done by the student?	12	6	2	0
3. Does the oral approach suggested in each lesson assist in giving the students the needed direction?	5	13	2	0
4. Do the assignments state clearly the job to be done by the students?	10	9	1	0
5. Does Creative Composition clarify for the students the qualities of effective writing that they should attempt to achieve in their assignments?	11	8	1	0
	49	42	9	0

Nearly all teachers thought that Creative Composition was effective in its use of the means of preparation mentioned above. Only nine expressions of opinion out of 100, indicated that the text showed any degree of ineffectiveness in the preparation of students for writing. Nineteen out of the twenty teachers believed that the assignments and the qualities of effective writing expected were stated clearly. Although the majority of teachers considered the oral approach as effective, most indicated

that it was "Quite Effective" rather than "Very Effective."

The favorable attitude of the majority was expressed in this teacher's statement:

> The preview for writing is well thought out and meaningful as are the questions for oral discussion. There is an abundant store of interesting assignments.

IV. PROVISION FOR CREATIVE WRITING

For the purpose of this study, "creative writing" was taken to mean the writing of the short story, the one-act play, the poem, and creative letters.

Though the degree of emphasis that should be placed on creative writing in a language program is a rather contentious issue, most authorities[4] agree that some provision for these kinds of writing should be made.

Table IV indicates what teachers think about the flexibility, quantity, and suitability of the material, and the provisions for the development of skill in writing creatively.

---

[4]Chapter II, p. 24.

TABLE IV

TEACHER OPINION ON THE EFFECTIVENESS OF CREATIVE COMPOSITION IN PROVIDING A SUITABLE CREATIVE WRITING PROGRAM

	Very Effectively	Quite Effectively	Not very Effectively	Not Effectively
1. How effectively is the creative writing section of Part II adapted to the abilities of the following groups?				
(a) above average	12	7	0	0
(b) average	5	9	4	0
(c) below average	0	6	7	4
2. How effectively does Creative Composition provide sufficient material for creative writing at the grade ten level?	8	11	0	0
3. How effectively does Creative Composition provide suitable material for creative writing at the grade ten level?	7	10	2	0
4. How effectively does Creative Composition develop the skills required to:				
(a) write the short story?	10	7	0	0
(b) write a one-act play?	5	10	0	0
(c) write poetry?	5	8	1	1
(d) write creative letters?	5	9	0	0
5. How effectively do the assignments utilize the skills taught in each lesson?	6	11	1	1
	63	88	15	6

The teachers give unanimous approval to the use of the creative writing section with the above-average students and give strong approval (14 responses out of 18) to its use with the average group. However, the majority of teachers (11 out of 17) believe that the material is not suitable for use with the below-average students.

The amount and suitability of the creative writing material receives strong support as does the development and utilization of skills.

Many teachers' comments indicated appreciation of the fact that Creative Composition provides for the introduction of more creative writing in the language program. The following are representative:

> I am very pleased to see some information on writing the short story and on writing poetry in a form which can be given to a student of good ability.
>
> Part II provides suitable material for the above-average group, especially the chapters dealing with the journal, short story, one-act play and poetry.

However, other comments indicate that, for the below-average group, the text material is too difficult. Several teachers think that the magazine Practical English[5] provides more suitable material, and that their students need "more basic work to bring them to the proper level of English efficiency."

---

[5] Practical English, 33 West 42nd St., New York 36, N.Y.

V. PROVISION FOR EXPOSITORY WRITING

Although Part II of Creative Composition was originally designated as the major portion of the content material for the grade-ten language program, it was recognized that the writing of exposition was more completely developed in Part I of the text. The teachers participating in this experiment were given freedom to use Part I and were asked to consider both parts of the text when appraising its effectiveness.

Expository writing, for the purposes of this study, was limited to writing that explained or helped to explain. In other words it was considered that expository essays were written to inform a reader about a subject, or about the writer's viewpoint on a subject. The writer who wishes to inform his reader in the most effective manner is advised by several authorities[6] to practice clear thinking and to develop a topic through the skilful use of language and the logical arrangement of ideas. In addition, it is recommended that practice in clear thinking and logical organization should include writing assignments based upon topics drawn from the literature the student has been reading.

Table V indicates that there is divided opinion on the effectiveness of Creative Composition in developing certain areas of expository writing.

---

[6]Chapter II, p. 28.

TABLE V

TEACHER OPINION REGARDING THE EFFECTIVENESS OF CREATIVE COMPOSITION IN DEVELOPING EXPOSITORY WRITING

	Very Effective	Quite Effective	Not very Effective	Not Effective
1. Does the text establish effectively the need for clear thinking in expository writing?	6	12	2	0
2. Does the text stress effectively the importance of the proper arrangement of ideas?	10	8	2	0
3. Do the written exercises suggested in this text provide motivation for and practice in the following?				
(a) gathering new information	2	6	9	2
(b) evaluating information (accuracy, relevance, significance)	3	8	7	1
(c) organizing information in a logical way (unity, coherence, and continuity)	8	8	3	0
4. Does Creative Composition develop effectively the writing of expository essays?	3	8	6	2
	32	50	29	5

The majority of teachers believed that Creative Composition was effective in stressing the need for, and the importance of, clear thinking and the proper arrangement of ideas. However, opinion was divided as to the text's effectiveness in assisting students to gather and evaluate new

information.

Even though most opinions indicated that Creative Composition provided in an effective way for expository writing, it should be noted that most opinions were registered under "quite effective" rather than "very effective", and that nearly one-third of all opinions expressed indicated some degree of ineffectiveness.

An interesting illustration of the importance attached to expository writing and of a degree of dissatisfaction with its development in Creative Composition was stated by one teacher as follows:

> At the grade ten level, and with average and below-average students, there is much more need for expository rather than for creative writing practice. The emphasis, therefore, which this text gives to the creative side with much time needed for the chapters on the one-act play, the short story, and poetry--while very interesting--may not actually do much for the majority of students who have difficulty in expressing themselves in coherent, correct English, in even the most simple paragraph of exposition. I would like this text better if the proportion of creative and expository work were reversed, or even if it were 50:50.

VI. DEVELOPING CLEAR THINKING

According to a number of authorities[7] mentioned in Chapter II, an effective English program should encourage the critical attitude in students and should develop the many abilities necessary in critical thinking. In addition, it is emphasized that information leading to the solution of each of the problems presented should be carefully selected and separated from information that is faulty and misleading.

The explanation and identification of faulty thinking procedures receives attention in Chapter XV of Creative Composition under the heading, "Practice Clear Thinking." The written exercise, and five statements chosen from the oral exercise, are quoted from lesson 8, "Review the Common Fallacies in Reasoning", pages 212 and 213.

Exercise 1 (Oral)

Discuss what is wrong with the reasoning in the following sentences.

1. Why should I lock my bicycle? I have never had it stolen yet.
2. If you eat this cereal, you will become very strong. I know a boxer who eats it, and he is as strong as two men.
8. That play was no good. I couldn't understand any of it.
11. Brampton should have a subway. Toronto has one.
15. All heavenly bodies are much smaller than the sun(major premise). I am much smaller than my brother(minor premise). Therefore my brother is the sun (conclusion).

Exercise 2 (Written)

Compose a group of sentences illustrating one of the common fallacies of reasoning: prejudice, desire, rationalization, false analogy, false causes and effects, a false major premise, a non sequitur minor premise, and an illogical conclusion. Write your group of sentences on a small piece of paper and place it on the front desk. Choose one of the pieces of paper and read the sentence aloud to other students, who will spot as quickly as possible the errors on the board for criticism.

---

[7]Chapter II, p. 32.

The degree of support given by teachers to the effectiveness of Creative Composition in the development of clear thinking is indicated in the following table:

TABLE VI

THE EFFECTIVENESS OF CREATIVE COMPOSITION IN DEVELOPING CLEAR THINKING

	Very Effectively	Quite Effectively	Not very Effectively	Not Effectively
1. Do the approaches used in the text create in the student a desire to think clearly?	5	10	4	0
2. Does the text point out the characteristics of faulty thinking?	8	8	3	0
3. Do the explanations, examples, and exercises in the text assist the student to:				
(a) gather new ideas from real experience?	5	9	5	0
(b) gather new ideas from reading?	2	13	4	0
(c) evaluate information as to relevance, accuracy, and significance?	4	10	5	0
	24	50	21	0

The teachers gave the strongest support to the effectiveness of the text in pointing out the characteristics of faulty thinking. Although the majority believed that the text was effective in helping the students to gather new ideas and evaluate information, it was interesting to note that teachers were not enthusiastic in their beliefs and placed many more

expressions under "Quite Effectively" than under "Very Effectively". It should also be noted that about one quarter of the expressions of opinion indicated degrees of weaknesses in the text's ability to develop clear thinking.

VII. INCREASING STUDENTS' SKILL IN ORGANIZING THOUGHT

Organization of thought and clear thinking are closely related, and, according to several of the authorities,[8] the teacher should show this relationship by emphasizing that all ideas must be organized, in sentences, paragraphs, and the complete essay for the most effective development of the central purpose. Teachers are urged to help students to recognize the need for unity, coherence, and emphasis, the value of a plan or outline, and the effective use of transition.

With these ideas in mind, the writer asked the questions that appear in Table VII.

---

[8]Chapter II, p. 36.

TABLE VII

THE EFFECTIVENESS OF CREATIVE COMPOSITION IN INCREASING STUDENTS' SKILL IN ORGANIZING THOUGHT

	Very Effectively	Quite Effectively	Not very Effectively	Not Effectively
1. How effectively does Creative Composition develop the students' skill in organizing ideas in sentences?	6	13	1	0
2. How effectively does this text help students to organize material into paragraphs				
(a) that possess unity?	6	13	1	0
(b) that are coherent?	6	14	0	0
(c) that are interesting?	9	9	2	0
(d) that possess emphasis?	6	12	2	0
3. How effectively does Creative Composition assist the students to help a reader to picture ideas in writing (that is, how effectively is the student encouraged and guided in:				
(a) using specific words?	9	11	0	0
(b) using concrete illustrations?	6	14	0	0
(c) using figures of speech?	6	9	5	0
4. How effectively does Creative Composition assist students to organize information to achieve continuity from paragraph to paragraph (continuity involving both the logical sequence of ideas and transition from paragraph to paragraph)?	3	10	5	2
	57	105	16	2

The teachers were almost unanimous in agreeing that Creative Composition was effective in developing both the organization of thought in sentences, and unity, coherence, interest and emphasis in the paragraph. However, that the text does not achieve all that might be expected in each of these categories was indicated by the fact that most of the responses to these questions were in the "Quite Effective" rather than the "Very Effective" column. In the opinion of all teachers, the use of specific words and concrete illustrations was effectively emphasized in Creative Composition. The only significant degree of ineffectiveness indicated was in response to the attempt to encourage the use of figures of speech and to develop continuity from paragraph to paragraph.

The questionnaire did not request a written expression of opinion on this topic. However, in the teachers' general comments certain remarks regarding the effectiveness of the text in developing sentence sense and on the "paced, progressive" nature of the program were expressed occasionally.

VIII. INCREASING STUDENTS' SKILL IN WRITING ACCURATELY

It is generally recognized by authorities[9] that the improvement of skill in punctuation, spelling, grammatical usage and the writing of complete sentences assist the writer to communicate more accurately with his reader. The mastery of these skills should be encouraged by emphasizing the importance of accurate writing, by illustrating the close connection between the skills and clear thinking and by reminding the writer of his obligation to his reader.

The introduction to lesson 1, "Complete The Thought", page 32, may give some indication of the approach to the encouragement of accuracy used in Creative Composition:

> Now that you have learned to think of a reader-writer contract, you can see the importance of writing correctly. To give a reader a passage that contains mistakes in spelling, grammar, or punctuation is a form of rudeness. What you are saying, in effect, is that you do not consider your reader important enough to deserve your best effort. What you are also saying, of course, is that you do not attach much importance to your own thoughts.
>
> One way to be courteous to your reader is to write complete sentences. This makes his reading easier because it spares him the effort of guessing about your exact meaning.

In Creative Composition, the need for accurate punctuation and the ambiguity resulting from incorrect punctuation are emphasized in exercises such as the following:

Page 56.

> An examination of the following passage will indicate how confusing your writing would be if you did not use punctuation marks to show your reader when to stop.
>
> Did you say Larry Vanstone it can't be that poor fellow has been dead for three years.

---

[9] Chapter II, p. 39.

Page 57. Exercise 3 (Oral)

Explain how punctuation affects the meaning of the following sentence.

She did it. She did it? She did it!

Accuracy in spelling is another skill necessary for clear communication. Improvement in spelling depends largely on the student's attitude. A number of writers, one of the foremost being Horn[10], believe that a desirable attitude can be developed if the student is shown that the words to be studied are words that he will use, that only those words that he has failed to spell correctly are to be studied, that there is a method that will help him learn, and that correct spelling is merely showing consideration for his reader.

It should be noted that Creative Composition devotes two pages only (p. 179-180) to spelling. As a result of this brief treatment, examples of approaches and exercises are not included here.

Skill in correct grammatical usage contributes to the accuracy of communication. In fact, the whole purpose in teaching grammar is to increase the pupil's skill in writing accurately. In view of this purpose it has been suggested by Mirrielees[11] and others that only those forms of grammar that have an apparent use should be taught to the student. Drill exercises and grammatical rules are valuable only when they are meaningful and when they contribute to accurate communication.

The approach used in Creative Composition to make the study of

---

[10]Chapter II, p. 41.

[11]See Chapter II, p. 43.

grammar meaningful is, once again, the reader-writer approach. On page 14, lesson 1, "Use Nouns to Name Persons, Places, and Things", the introduction speaks of the writer's obligation to the reader. In paragraph 4 of the same lesson the purpose of grammar study is expressed.

> Your purpose in studying grammar, then, should be to learn how the elements of language function so that you may use them to express your thoughts clearly and exactly. In any writing or speaking situation think of what you want to accomplish with words and then use your knowledge of grammar to help you achieve your purpose.

The ability of Creative Composition to encourage the student to write more accurately and to develop the means by which this end is achieved is judged by teachers in the following table:

TABLE VIII

THE EFFECTIVENESS OF CREATIVE COMPOSITION IN INCREASING STUDENTS' SKILL IN WRITING ACCURATELY

	Very Effectively	Quite Effectively	Not very Effectively	Not Effectively
1. Does this text encourage students to write more accurately?	7	10	1	0
2. Does this text develop the student's skill in:				
(a) using punctuation effectively?	7	9	4	0
(b) using complete sentences?	6	12	2	0
(c) accurate spelling?	2	10	7	1
(d) correct grammatical usage?	7	8	5	0
	29	49	19	1

All except one teacher believed that Creative Composition showed effectiveness in encouraging the students to write more accurately. The development of students' skill in punctuating, spelling, writing complete sentences and using grammar correctly received the approval of most teachers, although the brief treatment of spelling in the textbook received fewer favorable responses (12 out of 20) than the others. Here again, more favorable responses were registered under "Quite Effectively" than under "Very Effectively".

Very few remarks were made by teachers regarding the effectiveness of the text in developing the skills necessary for accurate writing. One teacher commented on the approach to grammar teaching by stating that "this book stresses the use of grammar more than the rules of grammar" and another was pleased because the authors included "information and exercises dealing with the correct use of gerunds, infinitives, participles, parallel structure...." The choice of skills and the clarity of objectives were favored by a third teacher who stated: "The emphasis is on those skills which are important in a language course, and the student is always aware of the objective."

IX. VOCABULARY DEVELOPMENT

The development of vocabularies through the proper use of the dictionary, through direct and vicarious experiences, through the intelligent use of context, and through meaningful application receives support from a number of authorities[12] cited in Chapter II.

Teacher opinion regarding the effectiveness of Creative Composition in developing student vocabularies is expressed in Table IX.

TABLE IX

THE EFFECTIVENESS OF CREATIVE COMPOSITION IN PROVIDING FOR VOCABULARY DEVELOPMENT

	Very Effectively	Quite Effectively	Not very Effectively	Not Effectively
1. Does the chapter "Build a Supply of Words" develop effectively:				
(a) dictionary skills?	7	8	4	1
(b) a wider knowledge of words?	7	10	2	1
(c) an interest in words?	7	8	3	1
2. Do other chapters in the text continue to encourage the use of the words and skills developed in Chapter XIII?	3	10	4	3
3. Do the exercises which follow the lessons in Chapter XIII demand application of the ideas and skills taught?	6	9	4	0
	30	45	17	6

[12]Chapter II, p. 46.

Most of the teachers believed that Chapter XIII was either quite effective or very effective in developing skill in the use of the dictionary, developing a wider knowledge of words, in stimulating an interest in words, and in demanding application of the skills taught. The least support (13 out of 20) was given to the way in which the text continued to encourage the student to use the skills learned in Chapter XIII.

The written comments on the effectiveness of the text, Creative Composition contained several favorable comments on the text's approach to vocabulary development. The two quotations that follow are typical of the approval indicated.

1. One very noticeable change in their writing is in the use of the exact word.

2. The approach, and the exercises following are functional, and the students work with a will because they can see the value in doing so. They learn to use words appropriate to the context, to avoid overworked and unsuitable adjectives such as those drummed at them in commercials, to define in clear, terse words, and to write concisely.

X. USING GRAMMAR

The authorities[13] cited in Chapter II emphasize that a clear understanding of grammatical principles is more likely to be achieved if grammar is presented as a process of thinking rather than as memory work. Many writers also emphasize that the teacher should develop each principle inductively, supplying many examples so that the student receives practice in recognizing the underlying principle. These principles must then be applied in the sentences that students write.

Two examples of the written assignments together with the title of each lesson may help to indicate the type of grammatical exercises used in Creative Composition.

> "Use Adjectives to Give Precise Names" -- Lesson 8, p. 25.
> Exercise 4 (Written)
> Write sentences in which you use adjectives to convey to your reader a strong, clear impression or picture of each of the following: the sensation of lying in the sun, the sight of the sky at sunset, the smell of burning leaves, the sound of an airplane, the taste of your favorite dessert.

> "Use Adverbs To Make Ideas Exact" -- Lesson 9, p. 27.
> Exercise 4 (Written)
> Compose sentences in which you use these adverbs to decrease the force of a verb, an adjective, or another adverb: fairly, rather, scarcely, hardly, somewhat, moderately, nearly, almost, reasonably.

Table X shows teacher opinion on the effectiveness of Creative Composition in assisting students to use grammar as an aid to writing.

---

[13]Chapter II, p. 50.

TABLE X

THE EFFECTIVENESS OF CREATIVE COMPOSITION IN INCREASING STUDENTS' SKILL IN USING GRAMMAR

	Very Effectively	Quite Effectively	Not very Effectively	Not Effectively
1. How effectively do the text materials give the students a clear understanding of grammatical principles?	4	9	5	1
2. How effectively do the exercises demand the application of these grammatical principles?	4	9	5	1
3. Is grammar presented as a useful writing tool?	8	8	2	1
	16	26	12	3

The presentation of grammar as a useful writing tool received strong support from the teachers. Although the effectiveness of the text in developing and applying grammatical principles received support from the majority, almost seventy per cent of that majority indicated their support under "Quite Effectively" rather than under "Very Effectively."

Although the grammar in Creative Composition was, in the opinion of teachers, satisfactorily presented and applied, a few comments suggested that it was "much too elementary in style and terminology" and that "Guide to Modern English could be used as a supplementary text for both average and above-average students."

The questionnaire did not ask the teachers for any opinion concerning the kind of grammar in Creative Composition. That is, no mention was made of structural grammar. This writer thought that some teachers, in their

free comments, might make some reference to the possibilities of new approaches resulting from linguistic studies. However, no such comments were offered in any of the completed questionnaires.

PART B

I. A COMPARISON OF THE TWO TEXTS CREATIVE COMPOSITION AND ENGLISH FOR TODAY

The Subcommittee on High School English instructed this writer to include in the questionnaire, a comparative study of Creative Composition and English For Today, the text now being used in grade ten classes in Alberta schools. A comparative study based on the same ten important areas of a language program as used in part A was prepared by this writer and included in part B of the questionnaire. The teachers' responses to the comparison are given in Table XI.

TABLE XI

A COMPARISON OF CREATIVE COMPOSITION WITH ENGLISH FOR TODAY AS TO EFFECTIVENESS IN A GRADE TEN LANGUAGE PROGRAM

	More Effective	As Effective	Less Effective
1. Provision For Individual Differences. Creative Composition is:	12	5	1
2. Motivating Students. Creative Composition is:	14	4	0
3. Preparation For Students' Writing. Creative Composition is:	15	2	1
4. Provision For Creative Writing. Creative Composition is:	16	1	1
5. Provision For Expository Writing. Creative Composition is:	9	6	3
6. Developing Clear Thinking. Creative Composition is:	11	5	2
7. Increasing Students' Skill in Organizing Thought. Creative Composition is:	9	0	0
8. Increasing Students' Skill in Writing Accurately. Creative Composition is:	15	2	1
9. Vocabulary Development. Creative Composition is:	12	6	0
10. Using Grammar. Creative Composition is:	14	4	0
	127	44	9

In the comparative study ninety-five per cent of the opinions indicated that Creative Composition was at least "as effective" if not "more effective" than English For Today. Strong support was given to Creative Composition in most areas, although its superiority in increasing students' skill in organizing thought and in providing for expository writing was questioned by a significant number of teachers.

After indicating in the table their favor or disfavor, the teachers were given an opportunity to express their opinions in writing. A few quotations drawn from the teachers' written comments on the comparison indicate the strength of their convictions.

In speaking of the use of writing models and oral discussion, one teacher said:

> The models in Creative Composition are better than those in English For Today. The great advantage of Creative Composition is that it builds in students the ability to judge the work of others and consequently their own. This is largely done through oral discussion, a skill which we use too little.

Another teacher favored the exercises and the direct, brief explanation of principles:

> Creative Composition is more effective in giving practice by means of exercises which were conspicuous by their absence in English For Today. Creative Composition also eliminates the long, wordy explanations which, in English For Today, were of little use to either teacher or pupil.

Finally, the views of many teachers were summed up by one who wrote:

> In my opinion, Creative Composition is the superior text in scope, organization, exercises, motivation and interest.

B. II. THE OMISSION OF MASS MEDIA OF COMMUNICATION

During the supervisory visits made in September and November, the teachers expressed varying degrees of dissatisfaction with the section on mass media of communication in the text, English For Today. On receiving this information, the Subcommittee on High School English requested that teachers be asked whether or not the omission of a section on mass media in Creative Composition would be considered a significant loss in the grade ten program if this text were to be authorized.

Teachers were asked to indicate their opinion and to give reasons for their opinion. The following excerpt is taken from page 5 of the questionnaire. The numerical results of teachers' opinion are included.

> Creative Composition does not deal with mass media of communication as does English For Today.
>
> (a) Would you consider the omission of mass media of communication a significant loss?
>
> Yes 2
> No 17
>
> (b) In the space provided please state briefly the reason for your answer.

The vast majority of teachers did not consider the omission of mass media to be a loss. The two teachers who considered the omission of this work a loss stressed in their reasons the importance of the influence of radio and TV and the need for developing discrimination in their use.

The majority of teachers, however, claimed that the material on mass media in English For Today was out-dated and poorly presented, and that the information and skills necessary for dealing with mass media could be acquired in ways other than through the direct study of mass media.

In general, the reasons given by the teachers who favored the omission of mass media of communication seem to be indicated in the following quotations taken from page 5 of the questionnaire:

> The chapter in English For Today is out-dated materialwise. Nor do I believe that the approach suggested in this chapter will ensure that our students can better cope with these media.
>
> I do not consider this a significant loss because the various language objectives met by this chapter are incidentally discussed quite frequently in class. There is no need to make a special study of this aspect of communication as the awareness of it cannot be shut out of any classroom.
>
> To the extent that we teach the child to think, to read, and to listen intelligently, we will improve his taste in mass media. I think there are more productive materials to use for this purpose than the study of mass media itself.

B. III. THE FLEXIBILITY OF CREATIVE COMPOSITION

The December report to the subcommittee included the general impression that teachers believed the range of materials found in Creative Composition would allow for adjustment to nearly all abilities. In view of this report, the subcommittee asked for more specific information from teachers on the flexibility of Creative Composition in dealing with the different ability groups.

The following request for teacher opinion was made on page 5 of the questionnaire:

> In the space provided please indicate how Creative Composition alone or in combination with other materials could be used in providing programs for the above average, the average, and the below average students.

The suggestions made for program building strongly favored the use of the material in Creative Composition for the above average and average

groups. Several teachers suggested that the additional use of Guide To Modern English by Corbin, Perrin, and Buxton would assist in developing a more adequate program for these two ability groups.

Part II of Creative Composition was generally recognized as being too difficult for the below-average group and Part I as being too elementary for the above average group. However, Part I of the text was considered valuable for direct use by the below-average group, and as reference material for the strengthening of certain skills required by students in the average group. The use of the magazine Practical English in combination with Part I of Creative Composition was suggested by a few teachers as material for the below-average students.

A teacher who worked with an above-average group had this to say:

> My class is a top academic class in this school. From this point of view I feel there is adequate material here to sufficiently challenge pupils of this calibre.

Another teacher saw possibilities for its use with two groups:

> This text is the best that I have ever seen for the above-average and average groups. Part II is excellent for these groups. Reference can be made to Part I as the need arises. Assignments of specific exercises in Part I can be made to the class or to individual students.

The need for supplementary material and the advantageous use of Part I of Creative Composition were pointed out:

> I needed Guide To Modern English for more work of a functional nature with all groups. I think the first section of the book, Creative Composition, can be used, especially with the below-average students for sentence sense.

Other teachers, in speaking of below-average classes, made such statements as: "The text is too difficult for this group", and suggested that teachers should use Creative Composition plus the magazine Practical English.

B. IV. BASIC SPELLING FOR HIGH SCHOOL STUDENTS BY NANCY BOWDEN.

In answer to continued requests to teach more spelling in high school, the subcommittee chose the above mentioned spelling text for study and use by the teachers participating in this experiment.

The questionnaire, designed to obtain teacher opinion, asked for the following information:

(a) Do you think that this text should be used in grade ten? Yes ____ No ____

(b) If your answer is "Yes", please state briefly how you think the text should be used.

(c) List any strengths and/or weaknesses that you have found with this text.

A summary of the information received in the questionnaire is given under headings (a), (b) and (c) below:

(a) Fourteen out of seventeen teachers strongly favored the use of the spelling text in grade 10.

(b) As a rule the text was used one period each week for testing, doing exercises, and reviewing rules, although a few teachers suggested shorter periods two or three times each week. Basic Spelling For High School Students was recommended enthusiastically for poor spellers who were to receive regularly scheduled lessons while the good spellers were merely to use the text as a reference book.

(c) The majority of teachers liked the organization of the text, the stress on the "why" of spelling, the development of spelling rules, and the quality of the exercises. Those who were dissatisfied suggested that the text was too elementary for high school students.

Expressions of opinions taken from the questionnaire may tend to clarify and reinforce the brief remarks made above.

A teacher who had an above-average group made the following suggestions:

> In my class, I have used this text as a reference rather than a regular textbook. It would appear, however, that poorer academic classes could benefit a great deal from a regular spelling program as outlined in this text.

Several teachers stressed the value of this speller in language 15 classes (special classes in Edmonton high schools for below-average students).

> This text can be used very effectively with a language 15 group. I am much impressed with the way my students have received the text, and the results are encouraging.

Other teachers who favored the text made a variety of comments such as: "I like the narrow concentration on sections; each point seemed to be emphasized without cluttering," and "I like the organization of the text and also the fact that it stresses the "why" of spelling." Teachers who were not so favorably impressed said that "It is too elementary for average high school students."

B. V. ENGLISH COMPOSITION BOOK II BY SCOTT

<u>English Composition</u> is a compact language textbook made up of a number of literary selections followed by exercises on comprehension, vocabulary, grammar, and composition.

Although the book is planned to cover the work of one school year,

the subcommittee chose it, not as a text that would serve as a complete language program in itself, but as a book of supplementary material that might play a part in the total language program in grade ten.

In an effort to determine what part, if any, English Composition would play, nine teachers were asked to use this text with their classes, the method and degree of use being determined by the individual teacher.

The questionnaire, which was answered by the teachers after having used English Composition for six months, attempted to obtain the required information in the following manner:

(a) Do you think that the text should be used in grade ten? Yes ____ No ____

(b) If your answer is "Yes", please state briefly how it should be used.

(c) List any strengths and/or weaknesses that you have found with this text.

The answers to part (a) indicated that opinion was closely divided (Yes-5, and No-4) as to the usefulness of English Composition Book II in the grade ten language program. As a result of the closely divided opinion, the subcommittee classified the findings as inconclusive.

Opinions on how this text should be used were, once again, clearly divided. Some teachers thought that the text could be used most effectively with the below-average groups. Other teachers saw value for all students in the comprehension exercises, and in the literary selections as examples of good writing. In most cases, teachers believed that the amount of time devoted to the use of English Composition would depend on the needs of the class.

The teachers who favored the text did so because of the interesting material and the challenging vocabulary, grammar, and comprehension exercises. Those who did not favor the text saw the material as dull, the terminology as "too English", and the exercises very time consuming.

The following quotations may assist in indicating the kinds of opinion expressed:

> It was interesting, challenging, enriching. I like a worthy bit of prose and that is to be found in this slim volume.

Another supporter saw its value as supplementary material:

> I should like to use this text as an occasional supplement to Creative Composition to illustrate techniques of good writing.

The expressions of dissatisfaction with English Composition were stated quite bluntly. One teacher expressed the opinion of a few when he wrote:

> This particular text does not sufficiently allow for the difference of experience between English and Canadian students. I refer particularly to the assignments of composition topics---
> 1. Cricket on the sand
> 2. A game of rounders
>
> Most of the topics are unappealing, trite and unimaginative.

Another teacher saw a need for this work but was aware of difficulties as well:

> Some regular work in comprehension and interpretation is certainly needed in a language course. The difficulty again, is finding time to do justice to the book.... It takes more than one period to do one complete lesson, but I think it is worthwhile to do the lessons fully.

C. Since parts A and B of the questionnaire were largely objective in nature, it was decided that part C should give the teachers an opportunity to express their opinions freely on some aspects of Creative Composition or of this experiment.

The following quotation taken from page 6 of the Questionnaire was used to introduce part C:

> On the following pages feel free to express your opinion on any feature or features of this experiment that seem important to you. You may be guided in your selection of topics by the headings used in this questionnaire, by our previous discussions, or by your feelings as to what is important in this study. You may choose one topic and develop it fully, or you may choose several topics and state your opinion briefly on each. The choice of topics and manner of presentation are entirely in your hands. If you would like to write more than can be contained in the space provided, please feel free to attach extra pages. Every word will be read, and every opinion will be appreciated and recorded.

The teachers expressed their views very frankly in this section. As there was complete freedom of choice as to subject, the teachers wrote at considerable length on a variety of topics such as the flexibility of the text materials, the possible combination of chapters for the ability groups, the motivational approaches used, the students' reaction, and the strengths and weaknesses of certain parts of Creative Composition. Quotations pertinent to the various parts of this investigation have been included under the appropriate headings in this chapter.

In summary it might be said that teachers believed that Creative Composition was effective in motivating students to write, in developing more exact writing, and in providing material suitable for the average and

above-average students. They believed, too, that the text did not provide suitable material for the below-average student and that there may have been a weakness in the development of certain areas of expository writing.

CHAPTER V

CONCLUSIONS

The data as shown in tables I to XI, and teacher opinion as expressed in the open-end questions indicated that the majority of the participating teachers would support the following conclusions:

1. The material in Creative Composition was better suited to students of above-average and average ability than to students of below-average ability.

2. Creative Composition was the kind of language text that would help the inexperienced teacher in dealing with individual differences in the classroom.

3. The various motivational devices used in Creative Composition were considered successful in creating within the student a desire to improve his writing, the most successful being the use of models, and the least successful being the writing-partner idea.

4. Creative Composition was effective in assisting the teacher to prepare students for writing, the clarity of the assignment and of the quality of work expected receiving nearly unanimous approval.

5. The results of Table IV and the nature of several teachers' comments indicated that the addition of more creative writing to the grade ten program meets with the approval of English teachers.

6. Creative Composition did not develop expository writing to the extent that some teachers believe it should be developed.

7. Clear thinking, vocabulary building, accurate writing and organization of thought were satisfactorily developed in Creative Composition.

8. The grammar in Creative Composition, although of a traditional nature, was functional and well developed. However, it was too elementary for the better students who required more mature supplementary material.

9. Creative Composition was preferred to English For Today, the text presently in use in grade ten. Ninety-five per cent of the participating teachers believed that Creative Composition was "as effective", if not "more effective" than English For Today.

10. The omission from the grade ten language program of a unit on mass media of communication was not considered a significant loss.

11. Basic Spelling For High School Students, or a somewhat similar spelling textbook, would be considered a valuable addition to the grade ten language program.

12. Although the need for writing models, reading comprehension, vocabulary and grammar exercises was frequently stated in answer to open-end questions, it was not believed that the text English Composition Book II satisfied these needs in a manner that would be generally accepted by teachers and students.

13. The use of a set of standards based on important areas of a language program, plus a series of open-end questions produced a clear, complete impression of teacher opinion concerning the effectiveness of Creative Composition.

RECOMMENDATIONS

1. The Subcommittee on High School English, in view of conclusion 1, might give further consideration to the materials necessary in building a suitable language program for the below-average students, to the testing of these materials in certain classrooms, and to the recommending of useful materials to classroom teachers.

2. The Subcommittee should give further consideration to whether or not one spelling book should be authorized or a number of possible books should be suggested for use in grade ten classes in Alberta schools.

3. In view of the comments made by a number of teachers and the stress placed by authorities on expository writing, the Subcommittee might give further consideration to the balance between expository and creative writing in a grade ten language program.

4. At present the Curriculum Guide states that Guide To Modern English is authorized for use in grades eleven and twelve, but may be used in grade ten at the discretion of the teachers. Since this text is considered a valuable supplement and guide for the average and above-average students

in grade ten, the Department of Education might give consideration to its authorization for use in grade ten.

5. In view of the emphasis placed by teachers on the need for reading comprehensive exercises, the Subcommittee might give consideration to recommending for authorization certain supplementary material that would assist teachers in dealing with those students who have comprehension difficulties.

6. Future experiments similar to this investigation should be more tightly controlled through

(a) a careful selection of participating teachers according to qualifications, experience, competence and teaching situation.

(b) a carefully planned use of certain textbook combinations.

7. In view of the trend toward increased teacher participation in textbook evaluation and selection, the Faculty of Education, University of Alberta should consider giving teachers-in-training instruction in the research, and the methods and principles of textbook selection.

8. The Department of Education should continue to encourage teacher participation in textbook selection.

BIBLIOGRAPHY

BIBLIOGRAPHY

1. Books

Bowden, N. J. Basic Spelling For High School Students. Toronto: The MacMillan Company of Canada Limited, 1960, 102 pp.

Burrows, Alvina T. and others. They All Want to Write. New York: Prentice-Hall Inc., 1952. 240 pp.

Burrows, Alvina T. Teaching Composition. Washington: National Education Association, 1959. 32 pp.

Clement, J. A. Manual For Analyzing and Selecting Textbooks. Champaign, Illinois: The Garrard Press, 1942. 119 pp.

Corbin, Richard K., Porter G. Perrin and Earl W. Buxton. Guide to Modern English. Toronto: W. J. Gage Limited, 389 pp.

Cronbach, L. Text Materials in Modern Education. Urbana, Illinois: University of Illinois Press, 1955. 216 pp.

De Boer, John J., Walter V. Kaulfers and Helen R. Miller. Teaching Secondary English. Toronto: McGraw-Hill Book Company Inc., 1951. 427 pp.

Diltz, B. C. Models and Projects for English Composition. Toronto: Clarke Irwin and Company Limited, 1932. 308 pp.

Glaser, Edward. An Experiment in the Development of Critical Thinking. New York: Bureau of Publications, Teachers College, Columbia University, 1941. 212 pp.

Golden, Ruth I. Improving Patterns of Language Usage. Detroit: Wayne State University Press, 1960. 196 pp.

Good, C.V., A.S. Barr and D.E. Scates. The Methodology of Educational Research. New York: Appleton-Century-Crofts, Inc., 1935. 890 pp.

Gordon, Edward J. and Edward S. Noyes. Essays on The Teaching of English. New York: Appleton-Century-Crofts, Inc., 1960. 356 pp.

Gray, M., C.W. Hach, M. Meade and W. Waddell, English For Today. Toronto: Longmans, Green and Company, 1954. 288 pp.

Gurrey, P. Teaching English Grammar. Toronto: Longmans, Green and Co., 1961. 154 pp.

Hook, J. N. The Teaching of High School English. New York: The Ronald Press Company, 1950. 466 pp.

Leonard, Sterling A. Current English Usage. Chicago: The Inland Press for the N.C.T.E., 1932. 232 pp.

Loban, Walter, M. Ryan and J. Squire. Teaching Language and Literature. New York: Harcourt, Brace and World Inc., 1961. 748 pp.

Marckwardt, Albert and Fred Walcott. Facts About Current English Usage. New York: D. Appleton-Century Company, 1938. 144 pp.

Mearns, Hugh. Creative Youth. New York: Doubleday, Doran and Company, 1937. 234 pp.

McMaster, R.J. and W.C. McMaster. Creative Composition. Toronto: Longmans, Green and Company, 1957. 297 pp.

Mirrielees, Lucea B. Teaching Composition and Literature. New York: Harcourt, Brace and Company, 1949. 691 pp.

Perrin, P. G. Writer's Guide and Index to English. Chicago: Scott, Foresman and Co., 1959. 816 pp.

Pooley, Robert. Teaching English Usage. New York: Appleton-Century Co., 1946. 265 pp.

Report of The Royal Commission on Education in Alberta, 1959.

Roberts, Paul. Patterns of English. New York: Harcourt, Brace and Company, 1956. 314 pp.

Scott, A. F. English Composition Book II. Toronto: The MacMillan Company of Canada Limited, 1960.

Winter, Ernest H. and Reed Smith. Learning to Write. Toronto: The MacMillan Company of Canada Limited, 1961. 504 pp.

Wolfe, D. M. Creative Ways to Teach English. New York: The Odyssey Press, Inc., 1961. 432 pp.

Wrightstone, J.W. Class Organization For Instruction. Washington: National Education Association, 1957. 33 pp.

2. Periodicals

Baker, William D. "The Natural Method of Language Teaching," The English Journal, XLVII (April, 1958), pp. 212-217.

Burton, Dwight L. "Trailing Clouds of Boredom Do They Come," The English Journal, LI (April, 1962), pp. 259-265.

Carlsen, Robert G. "English For The Ungifted," The English Journal, L (May, 1961), pp. 329-333.

Carlsen, G.R. and John W. Coner. "New Patterns from Old Molds," The English Journal, LI (April, 1962), 244-249 pp.

Cook, Luella B. "Teaching Grammar and Usage in Relation to Speech and Writing," Elementary English Review, XXIII (May, 1946), pp. 193-198.

Deighton, L. C. "Developing Vocabulary: Another Look At The Problem," The English Journal, XLIX (February, 1960), pp. 82-88.

Erickson, Frances. "What Are We Trying to Do in High School English?" The English Journal, XLVIII (September, 1959) pp. 304-308.

Evans, Bertrand. "Writing and Composing," The English Journal, XLVIII (January, 1959), pp. 12-20.

Frogner, Ellen. "Grammar Approach Versus Thought Approach In Teaching Sentence Structure," The English Journal, XXVIII (September, 1939) pp. 518-526.

Gray, Donald J. "College Support For The High School English Teacher; The Indiana Joint Statement," The English Journal, XLIX (December, 1960), pp. 612-615.

Green, Harry A. "Direct Versus Formal Methods In Elementary English," Elementary English Review, XIV (May, 1947), pp. 273-285.

Grommon, Alfred H. "Coordinating Composition In High School And College," The English Journal, XLVIII (March, 1959), pp. 123-131.

Grommon, Alfred H. "The Advanced Placement Programs' Implications for the Preparation of Teachers of English," College English, XXI (April, 1960), pp. 373-378.

Ladner, Richard E. and others. "What the Colleges Expect," A Report of the NCTE Committee on High School-College Articulation. The English Journal, L (September, 1961), pp. 402-412.

Loban, Walter. "Studies of Language Which Assist the Teacher," The English Journal, XXXVI (December, 1947), pp. 518-524.

Malmstrom, Jean. "A Progress Report on a Textbook Analysis," The English Journal, LI (January, 1962), pp. 39-43.

McCarthy, Joseph. "Much Ado About Something," The English Journal, XLIX (October, 1960), pp. 490-492.

McKay, Doreen P. "Spelling Achievement of Rural High School Pupils", The Alberta Journal of Educational Research, Vol. VIII, No. 1, March, 1962, pp. 45-53.

Mersand, Joseph. "What Has Happened To Written Composition?" The English Journal, L (April, 1961), pp. 231-237.

Miller, Helen R. "What If They Don't Know Grammar?" The English Journal, 1951, pp. 525-526.

Moir, William. "A World of Words," The English Journal, XLII (March, 1953), pp. 153-155.

Pooley, Robert C. "What Grammar Shall I Teach?" The English Journal, XLVII (September, 1958), pp. 327-333.

Practical English, 33 West 42nd St., New York 36, N.Y.

Sauer, Edwin H. "Programs for the Academically Talented in English: What Are the Gains?" The English Journal, XLIX (January, 1960), pp. 10-15.

Smiley, Marjorie B. "Do Your Classroom Procedures Really Teach Communication?" The English Journal, XLVII (February, 1958), pp. 81-85.

Smith, Dora V. "Re-establishing Guidelines for the English Curriculum," The English Journal, XLVII (September, 1958), pp. 317-326.

Thomas, C. A. "Semantic Concepts for Secondary School English", The English Journal, Vol. XLIX (March, 1960), pp. 186-191.

Waterman, I. R. "When You Choose a Textbook," The Phi Delta Kappan, XXXIII (1951-52), pp. 267-271.

3. Articles and Bulletins

Beeler, A. J. "Providing For Individual Differences In English," from the Kentucky English Bulletin. The NCTE. Champaign, Illinois. pp. 19.

Buckingham, B.R. "Textbooks" from the Encyclopedia of Educational Research (J. Harris, Editor). New York: The MacMillan Company, 1960. 1564 pp.

Burnham, Philip and others. "Some Definitions of Terms," Report of the Language Committee in Essays on The Teaching of English, (Editors Gordon and Noyes). New York: Appleton-Century-Crofts, Inc., 1960. pp. 355.

Fries, Charles C. "Usage Levels and Dialect Distribution" Essays on Language and Usage (edited by Dean and Wilson) New York: Oxford University Press, 1959. pp. 335.

Horn, Ernest. "Spelling," from the Encyclopedia of Educational Research. (J. Harris, Editor) New York: The MacMillan Company, 1960. pp. 1564.

Mizener, Arthur. "The Craft of Composition," Essays on The Teaching of English (Editors Gordon and Noyes) New York: Appleton-Century-Crofts, Inc., pp. 355.

Pollock, Thomas C. "The English Language in American Education." Report of the Modern Language Association Commission on Trends in Education, 1945. Issues, Problems, and Approaches in the Teaching of English (edited by G. W. Stone, Jr.) New York: Holt, Rinehart and Winston, Inc., 1961. pp. 246.

Pooley, Robert C. "Historical Backgrounds of English Usage," Essays on Language and Usage (edited by Dean and Wilson) Toronto: Oxford University Press, 1959. pp. 335.

"Report of The Language Committee of the School and College Conference on English," April, 1940. Issues, Problems, and Approaches in the Teaching of English (edited by G. W. Stone, Jr.) New York: Holt, Rinehart and Winston, Inc., 1961. pp. 246.

Searles, John and Robert Carlsen. "English" from the Encyclopedia of Educational Research. (J. Harris, Editor)

Stone, C. W. "Introduction," Issues, Problems and Approaches in the Teaching of English (edited by G. W. Stone, Jr.) New York: Holt, Rinehart and Winston, Inc., 1961. pp. 246.

"The Basic Issues in the Teaching of English," from a series of Conferences held in 1958. Issues, Problems, and Approaches in the Teaching of English (edited by G. W. Stone, Jr.) New York: Holt, Rinehart and Winston, Inc., 1961. pp. 246.

4. Unpublished Materials

Fitzpatrick, W. J. "The Nature of Sex Differences In Spelling As Evidenced by Canadian Children's Free Writing." Master of Education Thesis, September, 1960, University of Alberta, Edmonton.

APPENDICES

APPENDIX A

LETTER TO SUPERINTENDENTS OF SCHOOLS TO EXPLAIN PROJECT AND REQUEST COOPERATION

The High School English Subcommittee plans to make an evaluation of Creative Composition by McMaster and McMaster to determine whether or not it would be a suitable alternative text to the present Grade X text, English for Today 10, by Gray, Hach, Meade and Waddell. The Subcommittee also wishes to determine how useful Basic Spelling for High School Students by Nancy Bowden and English Composition Book II by A.F. Scott could be to supplement Creative Composition or English for Today 10 in the teaching of English.

Formerly, in selecting new texts, it was customary to request a limited number of superior teachers to evaluate the texts. These teachers were usually teaching in the larger schools and were specializing in the teaching of English. In a sense they were considering the use of the texts in situations which might be considered almost ideal. In securing evaluation of the texts mentioned above, the Subcommittee desires the opinion not only of the specialist English teachers but also the opinion of superior teachers who may be teaching a number of other subjects as well as English.

The whole project is going to be carried out under the direction and supervision of Mr. J.B. Bell, Superintendent of Schools, Warner County as part of a graduate study program which he will commence in September 1961. This letter is being sent to you to see whether or not you would approve the participation of (name of teacher) of (name) High School in such a project provided he/she would be willing to take part in it. The only cost that would be involved would be the purchase of a sufficient number of texts to meet the needs of the class or classes that might be involved. These texts will be available at a nominal price, probably the publisher's cost price. Altogether the total cost might be $2.50 to $3.00 for the complete set of three books. These books would be used throughout the year thus replacing the present text for that time.

I would appreciate having an early reply to this request so that I could give Mr. Bell the names of the teachers who would be willing to co-operate with him in such a project.

APPENDIX B

MEMORANDUM OUTLINING TENTATIVE AGREEMENTS MADE BY THE FACULTY COMMITTEE AND THIS WRITER

The following schedule is to be adhered to as closely as possible.

1. Mr. Bell will prepare a letter for distribution to all participating teachers explaining the purposes and emphases of the study. This letter will be sent as soon as the draft has been referred to and approved by Mr. Watts and the Faculty Committee.

2. The Chairman of the Subcommittee on High School English will secure from Dr. Jonason and Mr. Dobson the names of participating teachers recommended by them. These names, together with those already submitted by Mr. Stratte and Miss Weston, will constitute a mailing list to be forwarded to Mr. Watts who will be asked to request that the publishers send complimentary copies of the three experimental texts (Creative Composition, English Composition Book 2, Basic Spelling) directly to each participating teacher.

3. On completion of information about the total number of copies of each text required by all participating teachers, Mr. Watts will be asked to request that the publishers forward the requisite number to each participating school. The cost will be borne locally, and will be no more than half the regular price of the books -- probably less if we include the complimentary copies already offered by the publishers.

4. Early in September Mr. Bell will visit the participating teachers for discussions concerning the use of the texts and any other matters important to the success of the study.

5. Mr. Bell will subsequently prepare for distribution a questionnaire approved by Mr. Watts and the Faculty Committee.

6. At the end of October Mr. Bell will visit the participating teachers for interviews and the discussion of special matters as seem necessary or desirable at that time.

APPENDIX C

LETTER TO PARTICIPATING TEACHERS EXPLAINING THE PURPOSES AND EMPHASES OF THE STUDY

During the past year the Senior High School English Subcommittee has been looking for additional text materials suitable for the grade ten level. It was felt that a valid cross section of opinion from both urban and rural teachers of English should be sought. The High School English Subcommittee has asked me to co-ordinate a project in which you have agreed to participate.

Before school opening you will receive from the publisher, copies of Creative Composition by McMaster and McMaster, Basic Spelling for High School Students by Nancy Bowden, and (in some cases) English Composition by Scott. At a later date, but before September 1, the publisher will forward to your school a sufficient number of copies for your class.

I should like to visit you early in September to discuss the use of the texts and any other matters important to the success of the project. I should like to visit you again at the end of October for further discussions. In December, at the conclusion of the study, you will be asked to complete a questionnaire.

The questionnaire will be so constructed as to give you a chance to express your opinion about the texts and related problems of English teaching.

Creative Composition by McMaster and McMaster is divided into two parts. Part I appears to be a reference section for Part II. For the purposes of this study you are asked to teach from Part II, Chapters XI, XII, XIII, and XIV. You may teach from and have the students refer to Part I as frequently as you think necessary.

English Composition by Scott is to be used at your discretion. All we ask is that you devote enough time to this text so that you will have an opinion as to its effectiveness in a language program. The degree of thoroughness with which you teach these lessons may vary from lesson to lesson.

Basic Spelling for High School Students by Nancy Bowden is suggested as an answer to the request for more teaching of spelling at the high school level. Sufficient time should be spent with this text to give you an impression of its value at the grade 10 level.

It is my hope that sometime during the summer you will have an opportunity to review the texts and plan your work for the fall term.

I am looking forward to our meeting in September. In the meantime, I would like to thank you in advance for your co-operation and hope that you find the study an interesting one.

APPENDIX D

THE CONTENT OF THE OPENING REMARKS MADE BY THIS WRITER DURING THE SEPTEMBER SUPERVISORY VISIT

The purpose of the experiment in which you have greed to participate is to determine through teacher opinion whether or not these texts and the approaches used in these texts will assist the teacher in bringing about a more effective language program at the grade 10 level.

The present grade 10 text, English for Today, represents one approach to the teaching of language. Creative Composition and English Composition Book II represent two still different approaches. It is hoped that this experiment will result in a frank expression of teacher opinion on the usefulness of these text books and the approaches suggested.

For the purposes of this study all teachers have been asked to teach Chapters XI, XII, XIII and XIV of Creative Composition by December 15th, 1961. It is expected that participating teachers will continue to use Creative Composition until the end of the 1961-62 school term. However, as the questionnaire will be sent early in January, it will be necessary for all teachers to have completed their study of the remainder of the text by that time.

Teachers who have used English For Today will undoubtedly make a comparison of this text and Creative Composition. Sections of the two texts are somewhat parallel although not completely so. The differences in the approaches to language teaching should be noted and a judgment as to the effectiveness of each approach should be made. Whether or not Creative Composition could serve as an alternative authorization for Language 10 should be kept in mind.

As stated in my letter of August 10, English Composition Book II is to be used at your discretion. No attempt will be made to standardize the use of this text. All we ask is that you devote enough time to this text so that you have an opinion as to its effectiveness.

Basic Spelling for High School Students by Nancy Bowden will be used differently in each school. However, it is requested that sufficient time be spent with this text to give you an impression of its value at the grade 10 level.

Your views are most important. The members of the Subcommittee on High School English hope that you will express your opinions frankly. The January questionnaire will be constructed so that you will have the freedom necessary to do so.

APPENDIX E

THE TEN QUESTIONS ASKED MOST FREQUENTLY BY TEACHERS FOLLOWED BY THIS WRITER'S ANSWERS

Question: (1) Do we have to teach chapters 11, 12, 13 and 14 in that order?

Answer: (1) No. You may teach these chapters in any order you wish.

Question: (2) After we start a chapter, may we leave it and return to it several times before actually completing the chapter?

Answer: (2) Yes. One or more of these chapters may have to be treated this way. You will be the best judge of the procedure to follow.

Question: (3) May we add extra material to Creative Composition?

Answer: (3) Yes. If you find that extra material is needed because of deficiencies in Parts I and II of the text, we would like to know. If Creative Composition will not do the job, you may use extra material.

Question: (4) If I find deficiencies in Creative Composition, would you like me to keep a record of these deficiencies?

Answer: (4) Yes. We want to know where the text is weak and what is required to strengthen the text.

Question: (5) Will you arrange a meeting of all participating teachers?

Answer: (5) No. We would like to have your own personal opinion regarding the usefulness of these texts.

Question: (6) Do we use English For Today after Christmas?

Answer: (6) No. The texts that you are using now should be used until the end of June.

Question: (7) If we are participating in a school (city) or division (rural) examination project in language 10, what should we do?

Answer: (7) Discuss this with your principal. However, I think your own test might help you in your evaluation.

Question: (8) How often should I use the Speller?

Answer: (8) This will depend on your class. However, you should use it often enough so that you have a pretty good idea of its value.

Question: (9) What if I can't finish the four chapters by December 15?

Answer: (9) Take longer if it is necessary. If you try, and for some reason you can not finish, we would like to know the reason.

Question:(10) Why don't you outline some definite procedures?

Answer: (10) You are free to use the texts as you think they should be used. More prescription might destroy the purpose of the experiment.

APPENDIX F

A REPORT OF THE STRUCTURED INTERVIEW CONDUCTED DURING THE NOVEMBER SUPERVISORY VISIT

B. I. In what order did you teach the first four chapters of Part II?

During the September supervisory visits the teachers expressed concern over having to teach chapters 11, 12, 13 and 14 in that sequence. In addition they were rather skeptical about starting the term with chapter 11, "Keeping A Journal". The teachers were assured that they had complete freedom to teach these chapters in the way they considered most effective.

Thirteen out of a possible nineteen teachers began with "Keeping A Journal", chapter 11.
Four teachers began with chapter 13, "Building A Supply of Words".
Two teachers began with chapter 12, "Develop Ideas For Your Reader".

Some of the teachers who began with "Keeping a Journal" soon found that they were teaching some other chapter concurrently. The most common practice was to teach concurrently a combination of two chapters.

II. If you were to use this text again, would you teach these chapters in the same way?

Twelve of the thirteen teachers who started with "Keeping A Journal" would start that way again.

The four teachers who started with "Building A Supply of Words" would begin the same way.

Three would begin with chapter 12, "Develop Ideas For Your Reader", a chapter dealing with paragraph building.

Most teachers thought that they had discovered a pretty effective combination of chapters, and if changes were made

next year it would be a matter of a slightly different combination of chapters to be taught concurrently or a different emphasis on certain chapters.

III. Do you see any notable deficiencies in chapters 11, 12, 13, and 14?

Ten out of the nineteen teachers using Creative Composition stated that there were no notable deficiences.

Nine teachers found deficiencies which are listed below:

(1) There is too much sugar-coating of content material. Formal grammar rules should be stated clearly.

(2) Too much time is taken to develop points of minor importance.

(3) The development of writing skills is not sequential. The chapters should be arranged in order of development.

(4) Some of the material is too difficult and of no interest to the very slow students.

(5) The topic headings such as "Be Emotional", "Be Imaginative" are absolutely foolish.

(6) The chapter "Building a Supply of Words" is too easy for the top students. The information on origin of words is better in English For Today.

IV. Do chapters 11, 12, 13, and 14 provide suitable content material for a grade 10 program?

All teachers agreed that the material was suitable. Most liked the chapter on "Keeping a Journal"; a few were doubtful as to its value, especially for the slow students. Several commented that the material was best suited to the abilities of the average and above average students. One teacher remarked

that the material was good but the authors took too long to say it. Others were pleased with the approach used in teaching types of sentences and with the inclusion of precis writing.

V. Do you think that chapters 15, 16, 17, 18, 19 and 20 contain suitable material for a grade 10 program?

Several teachers felt that they were not well enough acquainted with these chapters to express an opinion. Those teachers who had studied the material were unanimously in favor of listing chapter 15, "Practice Clear Thinking" as suitable material for all students. However, many teachers felt that the chapters dealing with plays, short stories, effective speaking, and poetry were chapters that would be suitable only for the above average students. One teacher believed that the effective teaching of this material was beyond the capabilities of most high-school teachers of English.

VI. Did you find Part I of Creative Composition helpful?

All teachers, with the exception of a few, found Part I very helpful. In general, Part I was used (1) as a review of grade 9 work (2) as planned lessons for the slower students (3) as a handbook by the better students. Those teachers, who taught lessons from Part I to the top group found that the material was too easy and of little interest. Those teachers, who taught sections of Part I to slower students, found that the students seemed to respond favorably to the approaches used.

The teachers who were not pleased with Part I stated that the material was juvenile, students were bored, and trivial writing took too much time. Several teachers stated that Guide To Modern English should be used if the handbook idea was considered useful. One teacher believed that to start a language program in the middle of the text was absolutely ridiculous.

VII. Are there chapters in Part I that could serve as content material for a grade 10 course?

The teachers who felt that they were well enough acquainted with Part I to express an opinion suggested that chapter 5, "Plan For Your Reader" be included in the grade 10 program. A few teachers mentioned that chapter 6, "Guide Your Reader's Thoughts" could serve as part of the grade 10 program. Chapters 7 and 8 were mentioned by one teacher.

Most teachers, after suggesting the suitability of chapter 5, added that they thought all chapters in Part I were useful and could be used as reference material when student weaknesses became apparent.

It was suggested on more than one occasion that certain chapters from Part I and II could be used in building a program for the slower students.

VIII. How does Creative Composition compare with English For Today with respect to teachability?

Without exception the participating teachers considered Creative Composition superior to English For Today.

Several of the comments made by teachers are listed below:

(1) The examples are better.
(2) The oral approach creates interest.
(3) The text helps to make students become more discriminating readers and writers.
(4) The exercises are of a better quality and are more appealing to the students.
(5) Everything is orderly and definite. There is little waste material.
(6) The text is definite and more direct.
(7) The approach to better writing is direct and interesting. Enough grammar is included.
(8) The text is definite enough so that it could be a great help to beginning teachers.

Two teachers complained that it was still necessary to go outside the text for information.

IX. In what ways do students react to Creative Composition?

In most cases teachers stated that the students, especially the average and the above average, responded enthusiastically. A few teachers indicated that there was little if any response from the top group, the reason being that this work failed to challenge the best students. However, a few teachers complained that the exercises were too difficult for the slower students resulting in little enthusiasm. Several of the teachers who taught classes of a heterogeneous nature stated that student response was more enthusiastic than they had imagined it could be. Having to skip from one chapter

to another for information was a reason given by two teachers for lack of student enthusiasm. Several teachers felt that students were reacting more and more favorably as they progressed through the text.

X. How effectively does this text help students to write with increased skill?

Several teachers had not completed enough of the work in the text so reserved their opinions for the January questionnaire.

Those who did express opinions stated that progress had been made in the development of clarity and originality through better word choice. They also indicated that the text seemed to generate a certain enthusiasm for improved writing.

The approach was generally approved as one that gave the student a purpose, and a desire to do better, more original work.

Four teachers complained that the text was not organized for sequential development of writing skills, and, therefore, could not elicit the student enthusiasm necessary for improved writing.

XI. What do you think of the use made of models or examples in Creative Composition?

In all cases teachers were in favor of the use of models, and, in most cases, commented favorably on the quality and use made of examples in Creative Composition.

As a result of the models, teachers were provided with an example from which class discussion could spring, and

students were given enough guidance to start their assignment immediately.

One teacher complained that the models served as "copying" assignments" for the slower students. Two teachers commented that although the models were good, the exercises which followed were "stupid".

XII. How would you feel about the deletion from the grade 10 program of work dealing with mass media of communication?

All teachers felt that mass media of communication as part of the language 10 program had served its usefulness, and suggested that other content material would be more useful. Some teachers indicated that they hadn't used this part of English For Today for the last few years. The section dealing with prooganda devices was mentioned as being valuable material.

Many suggested that the topic is valuable for class discussion and will be used for this purpose when the need arises.

XIII. The questionnaire which you will receive near the end of January will ask for your opinion on different aspects of this text and the language 10 program. On what feature would you like to express your opinion?

(1) The teachability of the text.

(2) The breadth and flexibility of the text.

(3) The offerings of this text for the different ability groups.

(4) The usefulness of the creative approach.

(5) The value of Part I as a handbook.

(6) The proper order of material for a grade 10 program.

(7) The problems of using this text with a slow group.

(8) The appropriateness of the title Creative Composition.

(9) The effectiveness of the text in helping the student to improve his writing.

(10) A comparison of the two texts, English For Today and Creative Composition as to teachability.

XIV. What is your opinion regarding the usefulness of Basic Spelling by Nancy Bowden?

1. The book is handy to have around but is too easy for the top students to use steadily.
2. It is indispensable for the slower students.
3. It is a good book but it isn't the whole answer to spelling troubles.
4. All students in grade 10 should own one and take regular lessons from it.
5. A block of texts should be in the classroom to be used regularly by the slow students and as a handbook by the best students.
6. The students enjoy the systematic approach.

All teachers were in favor of using a speller at the grade 10 level but varied in their ideas as to how it should be used. No one could say how much spelling had improved but indicated that a fairly sound judgment could be made by the end of January.

XV. What is your opinion regarding the usefulness of English Composition Book II by Scott?

Some teachers thought that the literature selections were neither interesting nor challenging for the best students in grade ten. The exercises were found to be direct, the

procedures consistent, but the whole thing was time consuming. It was suggested that the text could be used effectively once each week providing the teacher selected the exercises considered most valuable.

APPENDIX G

THE LETTER OF EXPLANATION AND THE QUESTIONNAIRE SENT TO TEACHERS

Dear

I would like to thank you personally and on behalf of the subcommittee for your co-operation over the past five months. The information that you gave me during my September and November visits has been a great help to me in building this questionnaire and of considerable value and interest to the subcommittee on high school English.

Before you begin the questionnaire, I would like to remind you of the importance of your opinions. As there are only twenty teachers participating in this project, every opinion expressed has considerable bearing on the outcome. Please do not consult other teachers who are involved in this experiment.

The questionnaire is divided into parts A, B, and C. Part A is made up of a series of objective-type questions designed to determine the effectiveness of certain features of the text, Creative Composition. Part B. includes a comparative study of the two texts, Creative Composition and English For Today, plus a few questions dealing with the other texts used in this experiment. Part C allows complete freedom for the expression of opinions on one or more features of the experiment.

Those teachers who did not use Basic Spelling For High School Students by Nancy Bowden, and English Composition Book II. by Scott are not expected to answer questions dealing with those texts. However, all teachers should answer every question in Part A. questions I and II in Part B, and the free-choice question in Part C. In answering questions on Creative Composition, the complete text should be considered, unless a part or a chapter is specified.

The subcommittee on high school English would like a report early in March on the effectiveness of these texts. In order to leave time for the compilation of results, I would appreciate receiving the completed questionnaire by February 28. A stamped envelope is enclosed.

The questionnaire is considerably longer than I had originally planned. However, it is my hope that your familiarity with the texts will facilitate the answering of the objective type questions which make up the greater part of the questionnaire. Every attempt has been made to avoid ambiguity (and thus save your time) by breaking down a number of questions into three or four parts.

I will be looking forward with interest to receiving your opinions on these text books.

Yours truly,

James B. Bell

Please send completed questionnaires to:

Mr. James B. Bell,
6610 - 110th St.,
Edmonton, Alberta.

A. Creative Composition by McMasters and McMasters.

Please answer every question by encircling the appropriate number. The rating scale placed at the right is to be used.

RATING SCALE
1. Very effectively
2. Quite effectively
3. Not very effectively
4. Not effectively

I. Provision For Individual Differences.

(1) How effectively does Creative Composition provide material that will meet the interests and abilities of the following groups of students?

(a) the above average 1. 2. 3. 4.
(b) the average 1. 2. 3. 4.
(c) the below average 1. 2. 3. 4.

(2) How effectively does the material in Creative Composition lend itself to the development of a separate program for each of the following ability groups?

(a) the above average 1. 2. 3. 4.
(b) the average 1. 2. 3. 4.
(c) the below average 1. 2. 3. 4.

(3) How effectively have the style and terminology been adapted to the abilities of students at the grade ten level? 1. 2. 3. 4.

(4) How effectively would this text serve as a help to an inexperienced teacher? 1. 2. 3. 4.

II. Motivating Students.

Motivation--providing the students with a desire to express themselves and to improve their expression.

(1) Does the "reader-writer" approach (writing for a definite reader) serve effectively as motivation? 1. 2. 3. 4.

(2) Does the oral approach suggested in each lesson assist in motivating students? 1. 2. 3. 4.

(3) Does the "writing partner" idea serve effectively as a motivating device? 1. 2. 3. 4.

(4) Does the use of models assist in motivating students to write? 1. 2. 3. 4.

(5) Do the introductory statements in each lesson stimulate students' interest in the topics suggested for speaking and writing? 1. 2. 3. 4.

III. Preparation for Students' Writing.

(1) Does the introduction to each lesson present the problem or purpose clearly? 1. 2. 3. 4.

(2) Does the use of models help to clarify the work to be done by the student? 1. 2. 3. 4.

(3) Does the oral approach suggested in each lesson assist in giving the students the needed direction? 1. 2. 3. 4.

(4) Do the assignments state clearly the job to be done by the students? 1. 2. 3. 4.

(5) Does Creative Composition clarify for the students the qualities of effective writing that they should attempt to achieve in their assignments? 1. 2. 3. 4.

IV. Provision For Creative Writing.

Creative Writing - for the purposes of this study, creative writing deals with the short story, the one-act play, poetry, and creative letters.

(1) How effectively is the creative writing section of Part II adapted to the abilities of the following groups?

(a) above average 1. 2. 3. 4.
(b) average 1. 2. 3. 4.
(c) below average 1. 2. 3. 4.

(2) How effectively does Creative Composition provide sufficient material for creative writing at the grade 10 level? 1. 2. 3. 4.

(3) How effectively does Creative Composition provide suitable material for creative writing at the grade 10 level? 1. 2. 3. 4.

(4) How effectively does Creative Composition develop the skills required to:

(a) write the short story? 1. 2. 3. 4.
(b) write a one-act play? 1. 2. 3. 4.
(c) write poetry? 1. 2. 3. 4.
(d) write creative letters? 1. 2. 3. 4.

(5) How effectively do the assignments utilize the skills taught in each lesson? 1. 2. 3. 4.

V. Provision For Expository Writing.

Expository writing is writing that explains or helps to explain.

(1) Does the text establish effectively the need for clear thinking in expository writing? 1. 2. 3. 4.

(2) Does the text stress effectively the importance of the proper arrangement of ideas? 1. 2. 3. 4.

(3) Do the written exercises suggested in this text provide motivation for and practice in the following:

(a) gathering new information 1. 2. 3. 4.
(b) evaluating information (accuracy, relevance, significance) 1. 2. 3. 4.
(c) organizing information in a logical way (unity, coherence and continuity) 1. 2. 3. 4.

(4) Does Creative Composition develop effectively the writing of expository essays? 1. 2. 3. 4.

VI. Developing Clear Thinking.

(1) Do the approaches used in the text create a desire in the student to think clearly? 1. 2. 3. 4.

(2) Does the text point out the characteristics of faulty thinking? 1. 2. 3. 4.

(3) Do the explanations, examples, and exercises in the text assist the students to:

(a) gather new ideas from real experience? 1. 2. 3. 4.
(b) gather new ideas from reading? 1. 2. 3. 4.
(c) evaluate information as to relevance, accuracy, and significance? 1. 2. 3. 4.

VII. Increasing Students' Skill in Organizing Thought.

(1) How effectively does Creative Composition develop the students' skill in organizing ideas in sentences? 1. 2. 3. 4.

(2) How effectively does this text help students to organize material into paragraphs?

(a)	that possess unity?	1. 2. 3. 4.
(b)	that are coherent?	1. 2. 3. 4.
(c)	that are interesting?	1. 2. 3. 4.
(d)	that possess emphasis?	1. 2. 3. 4.

(3) How effectively does Creative Composition assist the students' to help a reader to picture ideas in writing (that is, how effectively is the student encouraged and guided in:

(a)	using specific words?	1. 2. 3. 4.
(b)	using concrete illustrations?	1. 2. 3. 4.
(c)	using figures of speech?	1. 2. 3. 4.

(4) How effectively does Creative Composition assist students to organize information to achieve continuity from paragraph to paragraph (continuity involving both the logical sequence of ideas and the transition from paragraph to paragraph)? 1. 2. 3. 4.

VIII. Increasing Students' Skill in Writing Accurately.

(1) Does this text encourage students to write more accurately? 1. 2. 3. 4.

(2) Does this text develop the students' skill in:

(a)	using punctuation effectively?	1. 2. 3. 4.
(b)	using complete sentences?	1. 2. 3. 4.
(c)	accurate spelling?	1. 2. 3. 4.
(d)	correct grammatical usage?	1. 2. 3. 4.

IX. Vocabulary Development.

(1) Does the chapter "Build A Supply Of Words" develop effectively:

(a)	dictionary skills?	1. 2. 3. 4.
(b)	a wider knowledge of words?	1. 2. 3. 4.
(c)	an interest in words?	1. 2. 3. 4.

(2) Do other chapters in the text continue to encourage the use of the words and skills developed in Chapter XIII? 1. 2. 3. 4.

(3) Do the exercises which follow the lessons in Chapter XIII demand application of the ideas and skills taught? 1. 2. 3. 4.

X. Using Grammar.

(1) How effectively do the text materials give the students a clear understanding of grammatical principles? 1. 2. 3. 4.

(2) How effectively do the exercises demand the application of these grammatical principles? 1. 2. 3. 4.

(3) Is grammar presented as a useful writing tool? 1. 2. 3. 4.

B. I. A comparison of the two texts, English For Today and Creative Composition, based on the ten headings used in Section A involves the use of the following rating scale:

1. More effective
2. As effective
3. Less effective.

Under each heading you will find "Creative Composition is: 1. 2. 3." Please encircle the number that indicates how Creative Composition compares with English For Today.

(1) Provision For Individual Differences.
Creative Composition is: 1. 2. 3.

(2) Motivating Students.
Creative Composition is: 1. 2. 3.

(3) Preparation For Students' Writing.
Creative Composition is: 1. 2. 3.

(4) Provision For Creative Writing.
Creative Composition is: 1. 2. 3.

(5) Provision For Expository Writing.
Creative Composition is: 1. 2. 3.

(6) Developing Clear Thinking.
Creative Composition is: 1. 2. 3.

(7) Increasing Students' Skill in Organizing Thought
Creative Composition is: 1. 2. 3.

(8) Increasing Students' Skill in Writing Accurately.
Creative Composition is: 1. 2. 3.

(9) Vocabulary Development.
Creative Composition is: 1. 2. 3.

(10) Using Grammar.
Creative Composition is: 1. 2. 3.

A Final Comment On The Comparison

II. Creative Composition does not deal with mass media of communication as does English For Today.

(a) Would you consider the omission of mass media of communication a significant loss? Yes. No.

(b) In the space provided please state briefly the reasons for your answer.

III. The flexibility of a text in dealing with different ability groups is of great importance. However, it may be asking too much to expect any one text to provide sufficient and suitable materials for all levels of ability.

In the space provided please indicate how Creative Composition alone or in combination with other materials could be used in providing programs for the above average, the average and the below average students.

IV. Basic Spelling For High School Students by Nancy Bowden.

(a) Do you think that this text should be used in Grade Ten? Yes. No.

(b) If your answer is "Yes", please state briefly how you think the text should be used.

(c) List any strengths and/or weaknesses that you have found with this text.

V. English Composition Book II by Scott.

(a) Do you think that this text should be used in Grade Ten? Yes. No.

(b) If your answer is "Yes", please state briefly how you think it should be used.

(c) List any strengths and/or weaknesses that you have found with this text.

C. On the following pages feel free to express your opinion on any feature or features of this experiment that seem important to you. You may be guided in your selection of topics by the headings used in this questionnaire, by our previous discussions, or by your feelings as to what is important in this study. You may choose one topic and develop it fully, or you may choose several smaller topics and state your opinion briefly on each. The choice of topics and manner of presentation are entirely in your hands. If you would like to write more than can be contained in the space provided, please feel free to attach extra pages. Every word will be read, and every opinion will be appreciated and recorded.

APPENDIX H

THE LETTER OF THANKS AND THE REPORT SENT TO PARTICIPATING TEACHERS

6610 - 110 Street
Edmonton, Alberta
May 3, 1962

Dear

I am enclosing an outline of the final report given to the subcommittee on high school English. The report follows the format of the questionnaire which you completed in February.

The text Creative Composition has been authorized as an alternate text for Language 10. Basic Spelling For High School Students was well-received by most teachers. However, as this text is only one of a great number of spelling texts, further study will have to be made before authorization can be considered. Your answers regarding the effectiveness of the text English Composition by Scott revealed a definite division regarding its value.

This final report is being sent to you as a result of your keen interest in the project and your many requests to receive some indication of the results. However, I would be pleased if you would consider this information as somewhat confidential. By "somewhat confidential" I mean that it may be discussed with your colleagues but should not be released to the press. This information will be made public when my thesis, which is now underway, is complete and published.

Once again I would like to thank you for your willing co-operation and your frank and honest comments. I have enjoyed my association with you during the course of this project and hope that I will have an opportunity to meet with you again.

Yours truly,

AN EXPERIMENTAL STUDY IN TEXT BOOK SELECTION FOR ENGLISH LANGUAGE TEN

A. Creative Composition--McMaster and McMaster.

I. Individual Differences
The style and terminology of the text is well suited to the abilities of the grade ten students but the content material is more effectively adapted to separate programs for the average and above average students. A substantial majority of teachers believe that the text would help the inexperienced teacher.

II. Motivation.
All teachers believe that the "reader-writer" approach, the oral approach, the "writing partner" idea and the use of models used in the text are effective motivators, the most effective being the use of models and the least effective being the "writing partner" idea.

III. Preparation for Writing.
The text prepares students for writing by presenting the problem clearly, giving the needed direction, and stating the assignment and quality of work expected. Teacher opinion indicates that the text is very strong in the area of preparation.

IV. Creative Writing.
The teachers feel that the text presents suitable and sufficient creative writing material and that it aids in the effective development of the skills in each area. Once again the material is more suitably adapted to the average and above average students.

V. Expository Writing.
Opinion is divided regarding the effectiveness of this text in the development of expository writing. Although teachers agree that the text stresses clear thinking and the proper arrangement of ideas, they indicate that the text has weaknesses in providing practice in gathering new information, evaluating information and organizing this new information into essay form.

VI. Clear Thinking.
The text motivates the student to think clearly, points out the characteristics of faulty thinking and provides guidances for the student in gathering and evaluating new ideas. Opinion indicates that the text has considerable strength in developing clear thinking.

VII. Organizing Thinking.
Organization of thought in sentences and in a single paragraph is very effectively developed in the text. About one third of the teachers indicate that there is some weakness in essay development.

VIII. Writing Accurately.
Students are encouraged (motivated) to write more accurately and, in most cases, skills are effectively developed. The writing of complete sentences is most effectively developed and skill in spelling the least effectively developed.

IX. Vocabulary.
Vocabulary development in Chapter XIII received the approval of most teachers.

X. Grammar.
The section devoted to grammatical principles meets with the approval of the teachers. The majority agree that grammar is presented as a useful writing tool.

B. A comparison of English For Today and Creative Composition.

I. Opinion indicated that teachers favor Creative Composition. Several teachers have doubts about the superiority of Creative Composition in (1) organizing thought (2) expository writing (3) vocabulary development.

The final comments on the comparison indicate beyond a doubt that the teachers favor the adoption of Creative Composition. There were, however, two teachers who indicated that this text was not the ultimate and that a better text might be found.

II. Creative Composition does not deal with mass media of communication as does English For Today.

Most teachers feel that the important parts of mass media can be taught incidentally or as a part of sections on clear thinking, critical reading and listening, and vocabulary development. Several teachers state that the material is outdated and that the language and methods of T.V. change so rapidly that no such unit should be set forth in a school text. Other comments indicate that the time can be spent more profitably on other aspects of language and that student interest in the radio-T.V. work is low.

III. Indicate how Creative Composition alone or in combination with other materials could be used in providing programs for the above average, the average, and the below average students.

Above Average Students--

Opinion indicates that Part II of the text, largely because of the emphasis on creative writing, is most suitable for above average students. If additional material is needed, the text Guide To Modern English is preferred, Part I of the text Creative Composition being too elementary for mature students.

Average Students--

Creative Composition is considered by most teachers to be well suited to the average group. Once again Guide To Modern English is recommended as the source of additional material. Part I of Creative Composition is mentioned occasionally as a source to be used when the need arises.

Below Average Students--

Most teachers feel that Part I has value for students who have a poor background and who need to develop sentence sense, and that Part II is too difficult for these people.

IV. Basic Spelling For High School Students by Nancy Bowden.

Several teachers suggest that the use of the text depends upon the ability of the class, the slower students receiving regular lessons, the top group using the text as a reference book.

There is a definite indication that teachers favor the use of a speller in grade 10. However, as this speller was not compared with any other spellers, the results merely indicate that a speller would be of assistance. Further study is necessary before any one text can be recommended.

V. English Composition Book II by Scott.

Those who favor the text do not agree on how it should be used. Some would use the text occasionally and select the exercises in view of the needs of the class. Others would use the text once every two weeks and do all parts of each exercise. All agree that more time is needed.

A few teachers remark that the text satisfies the need for comprehension exercises, more challenging questions, and excellent examples of good writing.

Those who do not favor the text criticize the English terminology and topics, the monotony of the lessons, the time-consuming nature of the exercises, and the lack of challenge for the better students.

The results of the survey are inconclusive.

C. Free expression of opinion on the experiment.

Many teachers began by expressing appreciation for being allowed to participate in an experiment of this nature. Opinions indicate that Creative Composition provides considerable interesting and inspirational material. Certain chapters such as the ones on clear thinking, vocabulary building, and keeping a journal are mentioned specifically by different teachers as being very effective. The general opinion seems to be that the text brings new life to the teaching of English.

The clear statement of the problem, the stimulating oral approach, the use of models, the functional exercises, the reader-writer approach and the writing-partner idea are mentioned as helps in motivating the student. As well, the building of sentence sense and the desire to use the exact word appear to be strengths of the text.

Once again it is the opinion of teachers that Creative Composition is best suited for average and above average students. It is suggested that average and below average students need more emphasis on expository writing rather than on creative writing.

If it is possible to summarize these free expressions of opinion, it might be said that teachers feel the text is effective in motivating students to write, in developing clearer and more exact writing, and in providing material that is suitable for programs for the average and above average students. They feel, too, that the text does not provide suitable material for the below average student and that there may be a weakness in the development of certain areas of expository writing.